



Lake Solitude, Teton Mtns., Wyoming  
(See page 21)

Fred Bond, FPSA

# psa JOURNAL

OFFICIAL PUBLICATION  
OF THE  
PHOTOGRAPHIC SOCIETY  
OF AMERICA

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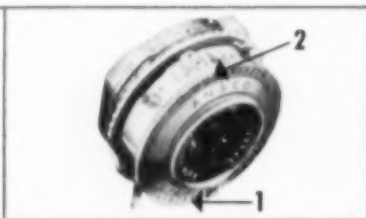
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The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity. Manuscripts of articles may be submitted direct or through the Division Editors and will be returned if not usable and accompanied by sufficient postage for return.

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## The President Reports

In the Spring the photographer's fancy turns in many directions, but most of us start thinking about where we will go in the vacation period and what PSA'ers we can see while we are away. That means that all of us have extra use for the Directory we have just received.

Whether the vacation wandering is overseas or nearer home, we can find a friend nearly anywhere just by looking up the name of a member or two in the town we plan to visit—and you'll find the "Welcome" sign waiting for you.

But there is another travel angle in PSA and one that means at least as much to most of us. It is the ever-growing number of regional meetings that offer much photographically and even more in the personal side of our camera lives.

Late in March there was one of the now famous "Round-Ups" in Los Angeles, and there will be others in coming months. On May 20 through 23, we shall have the big weekend in Silver Springs, Florida, and in June there will be the first Northwest Regional in Seattle. Right now the plans are well along for a series of week-end gatherings in eastern Pennsylvania and southern New York though the dates are not yet set.

When you add the Annual Convention in Boston in October, you find many opportunities to meet your friends—and make new ones—without traveling too far, but it is the hope of just about everybody that there will be far more regional events spread over the whole year and covering the country so thoroughly that no PSA'er will be unable to get together with his friends regularly.

That makes this a good place to suggest a note to Earle Brown or to Dr. Carol C. Turner if you think a week-end meeting or a Regional might be a good idea in your immediate area. You will get an outline of what is involved and how to carry through an event of real importance, and we all hope to be able to supply more and more assistance as the various meetings have been staged.

It is this keen desire to provide more opportunities for gatherings of all members on a local or area basis or nationally at the Annual Convention that makes the newly developed Chapter idea so important to all of us. With all members of the Society within reasonable distance eligible to membership in their Chapter, we shall soon have PSA meetings all over the country in every week of the year, and all PSA'ers are most cordially invited to all of them.

Only PSA can offer things like this.

Then, as there are more Chapters in the various trading areas across this country and Canada, we shall find natural areas for Regional Conventions. With some of the Chapter meetings aimed at providing interesting and informative shows and outings for the entire photographic community, and all of them making the PSA Chapter the natural center for everything photographic, we soon have the kind of PSA we have all been working for—the organization that offers most to the photographer be he interested in color or black and white, stills or movies, and for any purpose.

See you at one of the Regionals and in Boston.

NORRIS HARKNESS



# The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

## Memo to filmers

This memo results from inquiries from a few members, some of whom were PSAers before, and some who have just moved over from ACL. The problem presented by these letters is important enough to interest all of us, even members of other Divisions of PSA.

The primary questions are two in number. 1. Why don't filmers have a separate news section? 2. Why aren't the feature movie articles grouped together in a segregated part of the Journal?

Let's try to answer each in turn.

There was a Motion Picture Division in PSA before ACL merged with MPD. Many of the MPD members were interested only in movies, but many of them had other photographic interests and belonged to other Divisions as well. We can assume that a great many of the ACL members also did some still work, even though they got no still photography services from either ACL or Movie Makers. We doubt that they complained!

Until last July, each Division of PSA had a separate news section in the Journal. For a variety of reasons, most of them good ones, the Publications Committee and the Board of Directors decided that this emphasis on Division activity and news of purely Division interest should be concentrated in the Division Bulletins and the Journal space diverted to more feature articles. This action resulted in lifting the feature count from an average of five to as high as thirteen articles.

At the same time it was decided to treat any items of Division news which had interest for the whole membership as NEWS, that is to handle it as a regular news item in the news pages of the Journal.

Another decision made at that time was to reinstate the regional news which at one time was probably the most widely read Journal feature. Since, in the meantime, we changed our form of government to include representation on a zonal basis, the new regional columns were designed to coincide with our zones. These columns are designed to provide the news of personalities and club activities without regard to Division affiliation. Each serves a time zone, except Canada and the West. Canada takes all time zones and the West includes Mountain, Pacific, Hawaii and Alaska.

It takes time to effect changes on a broad national basis. The publishing lag

(six weeks) is responsible for some of the time lost since the changeover from ACL to MPD. Another is that only a few clubs send news to the Zone Editors. Put them on your mailing list for your club paper and send them your publicity release in time to be of some value. As an example, the April issue went to press on March 17. Copy closed for that issue on February 25. The Zone Editor must have his information by February 20 at the latest. Yet on March 26, a notice of a Gala Movie Show arrived at the Editorial office, with all the information about a show scheduled for April 18. It arrived in time for the May issue and the Zone copy came in the same mail! What good publicity can this club expect from the May issue? Properly, the Editor should forward it to the Zone Editor for consideration for his June copy and by June the news will be a little stale. If the Editor inserts it in the May issue he has to fake a report in the past tense.

In addition to the personal and activity news in the Zone columns, you filmers have a channel of communication all your own, the MPD Bulletin. Jim Dobyns is the Editor, but he can't get it in the Bulletin if you don't send it to him. If you don't know his address, look on page 56 under "Publications" and you will find it. He has a deadline too, and the Bulletin is bi-monthly so watch your dates!

Now for number two. Plus a little philosophizing.

You former ACLers have a proper and intense loyalty to your organization. The spirit is wonderful. Some of you have already transferred this loyalty to the new organization. Some of you are holding back cautiously to see what happens. (The two who voted against the merger seem to be still very much against it!)

This loyalty extends to an unspoken desire to have Movie Makers restored and

bound into the pages of the Journal, with all the familiar features in their accustomed places. Quite natural. But not quite feasible. Should we have two separate news sections? Segregated New Products sections? Separate contest and competition pages?

If we did that we should then go a step further and have a separate section for stereo features, for black and white pictorial, for color pictorial, for nature, for journalism, and so on. Wouldn't the Journal be a sweet mess? There would be so many inside covers that there would be little room for features!

Several of you have written that you have no interest in still subjects. I feel sorry for you. Seriously. You are closing your minds to helpful information that can improve your filming and your enjoyment.

Look at "Oak" Kidwell's article on color in the April issue. He doesn't mention stills or movies, he discusses color and I fail to see any difference in color problems whether the film be 8mm wide, or 60 inches. The light, lens and emulsion are the same.

One of you has written that PSA provides one thing ACL never could. The chance to get together and meet your fellow amateurs. This starts at the Chapter level, the one place we members can meet on the local level and share our joint interest in all things photographic. Al Schwartz wrote about that. When you are approached to come to a Chapter meeting, go and see if it is not a rewarding experience even if movies are not mentioned once that first time. Movies will have their chance, maybe you'll be asked to put on a program of your own. Then if you are within striking distance of a Regional Convention, try it on for size. Again you'll find a rewarding experience. You'll find some movies in these meetings, but the peak is reached at the National Convention which always has an intensive movie program.

You will often find the same rewards in feature articles which, though not written specifically for movies, do have a strong interest for filmers. The color article mentioned is one, the many travel articles are good for any type of camera. Articles on composition, nature photography, color, tricks, lighting, and a host of other things are applicable. For example, there was a copy stand in a recent issue. What is the difference between copying a portrait and a title card? The same basic materials and operations are followed.

Up to now modesty has prevented your Editor from stating his qualifications, but perhaps a little bragging on his part may orient your thinking. There are few of you filmers who have been in movies as long as the Journal Editor. Starting in 1926 he progressed through amateur stages into professional production. In 1927 he started writing articles for Movie Makers and joined the League, dropping his membership later on. As a professional, and often working with 16mm film he worked as a director, editor, cameraman, scenario writer, sound engineer, equipment and studio designer. In the lab he ran continuous, step, and optical printers, did rack, machine and reel development and sensitometry. One of the pictures he wrote, directed and edited won the Grand Prix at Rome in 1939. A pair of films he made on swimming and lifesaving has been unofficially credited with

(See Diffuser, page 53)

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## Eastern News

Editor: George J. Munn, APSA  
37 Homestead Pl., Bergenfield, N. J.

### PSA Tops III

A large turnout of camera fans were on hand for each of the four presentations of PSA Tops in Photography shows in Bergen County, N.J. Sponsored by the Bergen County CCA the show was presented in four different towns in the County. Members of the association felt this was the best way to reach a lot of people who otherwise may not be able to view the show.

Two PSAers from Pleasantville, N.Y., Carstens W. Johnson and Ludwig Kramer, journeyed over to the Westwood CC (NJ) to view the show.

### Bouquets

Bouquets of thanks have been tossed to Fred Kuehl and Luther Clement for their cooperation in the PSA Recorded Lecture Program with the Harrisburg (Pa) CC.

Says Miss Violet R. Seabold, President of the Harrisburg club: "RLP has been a tremendous aid during the past year, but only through the splendid cooperation and assistance of these two men. The material presented was excellent, diversified and left our club asking for more".

Ed note: That's just what the officers of RLP have been saying right along and clubs not taking advantage are missing some good program material.

William Boyd has succeeded Charles Smith as president of the Hagerstown PS (Md), other new officers are Charles Pitzer, VP, Helen Boyd, Sect'y and Chester Weddle, tres.

### M.C.C.C.

Bertil Muntzing, PSA, ACFM, Mexico City, presented his color slide show and lecture "Glimpses of Mexico and Central America" before the delegates of the MCCC recently.

Mr. Muntzing and his charming wife stopped off in New York on their way home after a three month visit to Europe where he presented his show to the European clubs 15 different times. Your editor was honored to have accompanied Mr. Muntzing to the MCCC monthly Inter-club color contest as well as to the delegates meeting for his lecture.

Marie O. Beatty's "Kalamazoo Plan" for judging prints and slides was tried out by the Riverhead (LI) CC. The Riverhead club also finds PSA programs just what the doctor ordered, recently presenting RLP's "Let's Peek Over Their Shoulders" by Lou Gibson, FPSA and Lou Quitt, APSA.

Riverhead CC new officers are Joseph Cabaret, president, Harold A. Moore, Vice-president and C. R. Glass, sect'y—treasurer.

### Troy CC

Troy (Ohio) CC featured a "Photographic Workshop" at one of their meetings with Bill and Lucille Milner demonstrating how to dry-mount a print, squeegee a gloss, tinting and then finished up with a demonstration of how to arrange and light a portrait sitting.

### Boston CC

John G. Mulder, Hon. PSA, FPSA, past president of PSA journeyed from Rochester recently to judge the Latimer Competition of the Boston CC as well as the 24th Boston International.

Robert T. Huyck, chairman for planning of the 17th Buffalo International Exhibition of Nature Photography, cordially invites everyone in the vicinity of Buffalo during May 17 through June 12 to visit the exhibition at the Museum of Science. This exhibition is sponsored by the Science Museum PSC of Buffalo and they meet every Tuesday in the auditorium of the Science Museum.

Warren H. Savary, PSA, presented his slide show and lecture "The Gaspe and Bonaventure Island" before members and guests of the Plainfield (NJ) CC.

Ridgewood (NJ) CC members are all expert in the use of the new Graphic cameras as a result of the lecture demonstration given to them by Charles Horowitz of Graflex, Inc. Mr. Horowitz not only covered the use of the Graphic cameras and accessories but also gave special attention to lighting with electronic flash.

### Utica CC

At this writing the "Spring Party" of the Utica (NY) CC plans are just about completed and it will be held on either May 26th or 27th with the featured speaker being NLP's Henry C. Miner Jr. ARPS. If you are in this vicinity give Edna V. Tucker, (Tel. 4-4580) a call and she will tell you the correct date. This is a must for anyone around Utica as Henry really gives a show.

### Endicott CC

Four of the fair sex members of the Endicott (NY) CC were among the top six winners in monochrome for the 1954-55 season, with Elizabeth Burgess, 1st in "A" Lois Beers, 2nd. In the B class Roberta Sampson won 1st and Louise Ward 3.

The Endicott club is the only club in the area that is open to women members, maybe the above is the reason why?

### Kalamazoo CC

Raymond G. Rosenhagen, PSA and a member of the Kalamazoo CC had the pleasure of seeing his photography program for Kalamazoo County 4Hers adopted for use in a revamped and greatly expanded state program.

Ray is preparing a manual for use by local group leaders. Don't forget to tell them about PSA Ray.

### Brooklyn CC

Dr. J. N. Levenson, PSA and a Commentator for the PSA Camera Club Print Circuits is starting his second term as president of the Brooklyn CC. The good Doctor is one of the many busy PSAers in the New York area who is constantly giving of his time and knowledge to the advancement of photography.

### Teaneck CC

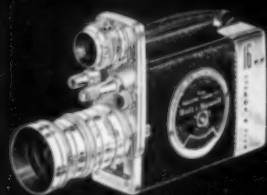
Stephen Moran, member of the Teaneck (NJ) CC was one of the top winners in the recent Carnival of Cars photo contest held in NY and is the winner of a week's stay at Castle Harbour Hotel, Bermuda for two plus the round trip by Pan American Airways.

### PSA Clubs Lead

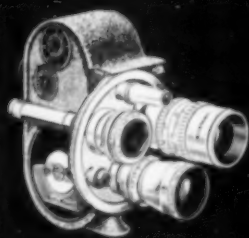
PSA clubs continue to lead the field in the MCCC monthly color competitions with (See Eastern, page 54)

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The annual Festival of Arts recently held in Birmingham, Alabama, featured a photographic exhibition, the subject of which was "The Architectural Heritage of Alabama". A panel of press photographers selected four prints for the permanent collection of the Birmingham Museum of Art. The winners were Georges Bridges in color, Roy Thigpen in Mobile architecture and

PSAer Finis McCluney. Mr. Richard Howard, Director of the Museum, assisted by artist Lem McDaniel and architect Jack Smith of the Museum Board, selected four other prints of high artistic merit as "Purchase Prizes" from an auxiliary exhibit. These prints were made by PSAers Nina McAlexander and Prescott Kelly and professionals Watson McAlexander and Blake McNeely. Next year's Festival of Arts, according to Prescott Kelly, will reflect an increased interest in photography by the Birmingham Art Association.

Don D. Nibbelink, FPSA, of Rochester, New York, spoke to the PSA Chicago Chapter on "Sequences Make Sense" in March. Jeanne Lovrjoy and Adah Barton, Editors of the Chicago Chapter News Letter, point out that sequence photographs can be made on an endless variety of subjects; comic, pictorial or even tragic. Don's lecture and demonstration was well received by the members. They had not previously seen anything on this subject.

We learn from the PSA Chicago Chapter News Letter that Harry Shigeta, Hon. FPSA, MP., Hon. PSI is organizing a tour to Japan. This is scheduled for fall, after the PSA Convention in Boston. The party will be limited to 35. They will travel by air. The trip will be of three week's duration, exclusive of flying time. The itinerary includes a two-day stop in Hawaii and it is planned to visit the out-of-the-way places in Japan where the ancient modes of living still

exist. It is hoped that the cost can be kept under \$1600.00. Harry would like to hear from anyone who is interested in such a trip.

We are sorry to report the death of Mrs. Loren Root, wife of our Central Zone Director and prominent member of the PSA Chicago Chapter. Mrs. Root was active in the affairs of the Society and the yearly Chicago International Salons. Mrs. Root had been ill for some time but her death was unexpected. The Editor wishes to express his sincere sympathy.

E. E. Humphrey of 4722 Berkely Avenue, Louisville, Kentucky, Editor of Photograms, official bulletin of the Louisville Photographic Society, writes that he is "up to my eyes" in the 11th Louisville International Exhibition. A look into the mirror reveals that the eyes are slightly higher than the ears. Ernie has been spending a good deal of time on editing his color film which he made in England last summer. After many hours of work on editing and titling and tossing 500 feet into the waste basket, he was hoping for a good reception for the first showing in March at the club meeting.

The Louisville Photographic Society recently elected their new officers as follows: M. B. Mitchell, President; Ruby Kanabe, "Still" Vice-president; Durward Phelps, "Movie" Vice-president; Mrs. M. B. Mitchell, Secretary-Treasurer; Mrs. F. Richterkessing, Assistant Secretary. The directors are F. Peel, E. P. Mazzoni, E. L. Daub, E. S. Humphrey, R. F. Schuhmann, H. R. McLean, J. Young, A. Costolnik, F. Richterkessing (ex-officio).

C. L. Herold, P.O. Box 1509, Midland, Texas, writes that he and his family will leave New York early in June for The Hague, Holland, where they will be assigned for one year by his company (Shell Oil). C. L. would like his PSA friends to know about this and wishes to keep in touch with as many of them as possible. His address in the Netherlands will be: C. L. Herold, c/o B. P. M. (G.A.) 30 Carel van Bylandtlaan, The Hague, Netherlands. He says he intends to be as good a PSA member as always while overseas. His dark room and portfolio activities will have to cease for the time being, but his camera and negative processing equipment will not get a vacation during this year in Europe. C. L. Herold has been a member of the Netherlands-American International Portfolio for a long time and he anticipates meeting his friends in the Netherlands.

The Fine Arts Camera Club of Evansville, Indiana has been heard from for the first time. We find that they were organized in 1936. They meet on the first and third Tuesday of each month. Officers are: Mrs. Inez Coates, President; Richard Levi, Vice-President, Pictorials; Harry Lichtenberger, Vice-President, Color; Pressley H. Hill, Secretary-Treasurer and Nancy Pendell, Circulation Manager of the Camera Club News. Members of the club are very active in both color and monochrome photography.

A posy to Mrs. J. A. Bush, Editor of Hypo Check, official publication of the Oklahoma CC, Oklahoma City. It seems that there was a photographic contest conducted recently by one of the automobile dealers (See Central, page 50)

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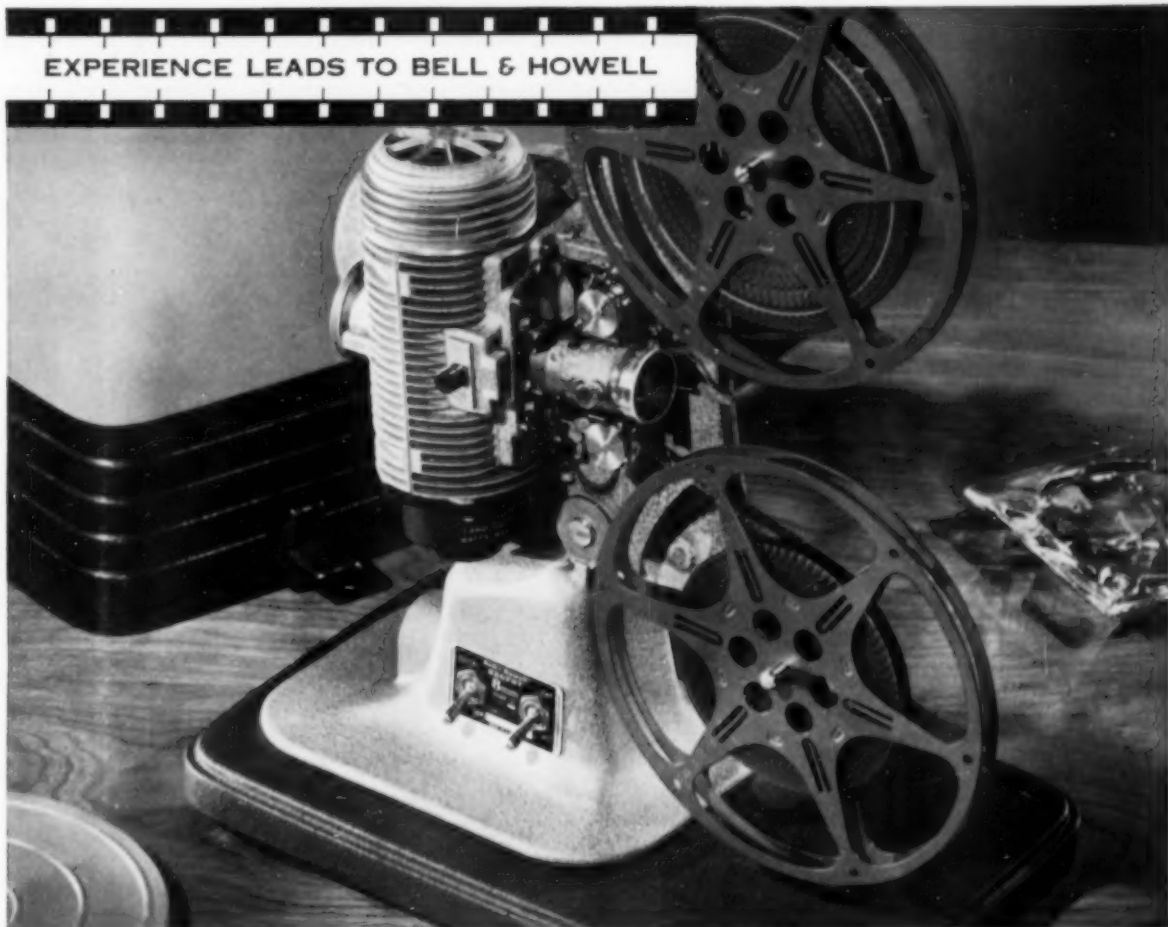
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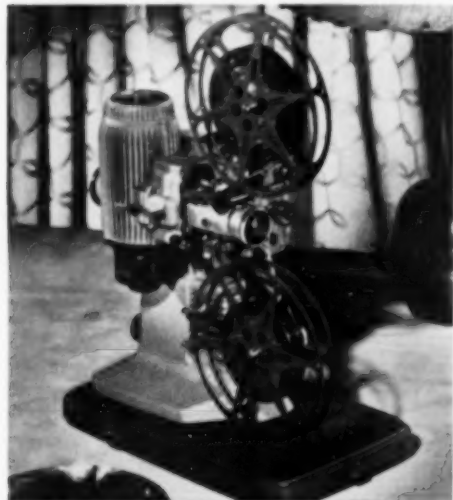
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Floyd Evans, FPSA, Western Zone Director reports to the Round-Up banquet on PSA activities in the Western Zone. Seated at the speaker's table are Shirley Hall, FPSA, Charles Narano, DR, Mel Phegley, APSA, Exec. V.P., Pearl Rice, APSA, Dr. Harold Lutes, Dr. Frank Rice, FPSA, Harold Lloyd, Merle Ewell, APSA. Round-up pic by Byron Croder

Again the big news for the month is the First Northwest Regional Convention scheduled for June 18 and 19 at Seattle Wash.

Headquarters for the convention will be the Hotel New Washington and the meeting will be held in the spacious and beautiful Windsor Ballroom, starting at 10 A. M. on Saturday, June 18th. Lecture, panels and discussions are on the program.

M. M. Phegley, APSA, Executive Vice-President of PSA will open the convention and Floyd B. Evans, FPSA, Western Zone Director, will give the feature lecture in the pictorial section on "Desert Photog-

raphy", illustrated with slides.

Chao-Chen Yang, APSA has arranged a strong program on color, photo-journalism and stereo. The convention to close with a banquet. All PSAers of Western Canada will join with the Northwest to make this a big affair.

The Focus Club of Colorado Springs, Colorado is one of many who has enjoyed the Francis Wu Show. In the many bulletins coming our way there has been nothing but praise for his work.

The Wind and Sun Council of Camera Clubs staged their first international Salon

at San Bernardino recently in connection with the National Orange Show.

Arthur M. Underwood, Hon. PSA, FPSA, of Rochester won the top award with his excellent print "Ivy".

The judges were Mel M. Phegley APSA, of Los Angeles, Charles L. Wilson APSA, ARPS, of San Diego and Moreland M. Denderick APSA, ARPS, of Carpenteria, Cal.

Reported to us by Art Miller who is editor of "Photo Trends" the excellent bulletin of the Council.

The Sierra Camera Club of Sacramento held its 19th happy birthday last month. Some of its well known PSA members are Glen Fishback, Grant Duggins, FPSA, DeWitt Bishop, FPSA and Charles B. McKee, APSA.

The Fresno Camera Club is sponsoring an excellent Radio program each Sunday at 12:15 over KMJ with Denny Whitney as narrator. Fresno CC took first place in Class A of the PSA National Club Slide Competition in February, putting them in fifth place. They took first, second and one honor.

The Fresno CC's top exhibitor Elmer Lew will be one of the Judges of the 6th Southwest International Exhibition at San Diego with Fred Archer Hon FPSA, FRPS of Los Angeles, and James T. Johnson APSA of Santa Barbara.

From Raymond C. Morse M. D. of Puyallup Washington comes the report of a special costume party, an annual affair by the Bremerton Camera Club. Some of the well known PSAers were A. R. Blair PSA director and Dr. C. W. Biedel.

From "Hypo Drippings" the bulletin published by the Oregon Camera Club we find news of their recent Exhibition and Competition held in Portland with ten Camera Clubs being represented and more than 400 photographs entered.

Other PSA clubs were Portland Photographic Society, Film Pack Club of Vancouver and the Cascade Camera Club of Bend, Oregon.

The PSA members winning top awards were Bob Pauls and Dr. Merle Moore.

(See Western, page 50)

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Mrs. Estelle Marker, president of the Oakland Camera Club, presents a Life Membership to William J. Wasson, past president of OCC, in recognition of his being honored by the PSA with an "APSA" at the October Convention.



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A one-man show by F. W. Schmidt is making the rounds of Texas hospitals and institutions. A part of the 30 nature prints are shown here on exhibit in the Museum of Natural History in Houston. In December it was hung in the University of Texas Medical Branch in Galveston and in January at the State Psychiatric Hospital.

## Shigeta to Tour Japan

Harry K. Shigeta, Hon. FPSA, M. Phot., Hon. PSJ, is organizing a tour to Japan for photographers. This tour is to take place in the fall shortly after the PSA Convention in Boston.

The tour is being planned from the photographer's point of view, and it will include some of the areas not usually covered by average tours. The party will be limited to thirty-five or less and will be flown by an internationally reputable air line, with a stopover in Hawaii for two days. The tour, exclusive of flying time will be three weeks with privilege of staying over at the conclusion of the tour.

Aside from the abundant natural beauty of the land the trip is being planned to provide first hand knowledge of the tradition, art and culture of the old Japan, plus the opportunities to get the "hard to get pictorial shots."

It is also planned the party will reach those hinterlands where life goes on unaltered in the face of modern technological advances.

The PSA'ers in Hawaii are preparing to receive the party in their typical Hawaiian style and hospitality, and the Photographic Society of Japan is anxiously awaiting to render their traditional welcome.

## \$5700 in prizes

The Advertising Club of Boston is sponsoring a contest for pictures of Massachusetts which can be used to advertise the beauties, scenic attractions and points of historical interest in the state. The contest is open to anyone but the pictures must have been made in Massachusetts. Funds have been provided by the Carling Brewing Co., as a token of appreciation for the welcome given them on moving into the state.

Entry blanks may be obtained from Massachusetts camera stores or by writing the Massachusetts Department of Commerce, 334 Boylston St., Boston. B&W prints submitted must be 5x7 or 8x10 but color transparencies may be of any size. All prize winning prints become the property of the Commonwealth. Top prize is a \$1,000 savings bond. There will be 225 prizes in all. Closing date is Nov. 15.

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## Finest automatic 35mm color slide projector

A rare projector, this La Belle. You get more when you buy it—spend less as you use it! Compare it to any other brand—for example, a projector priced at \$66.50—and you'll see it's true! By the time you own just 500 slides, you'll have spent up to \$31.50 on this lower-quality projector. With the La Belle, you will have spent only \$11.20 to store and show the same number of slides! And remember—no other projector has touch system!

Here's why! The maximum number of slides you can store in any slide projector without interruption is 36. These 36 slide magazines cost from \$1 to \$2.25 each. The La Belle holds up to 150 slides. You pay less than \$1.50 a magazine!

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## CD Hospital Project Expands

To permit even greater expansion of its recently augmented service to U.S. Armed Forces and Veterans Administration Hospitals, the Color Division Hospital Project has established an additional color slide collection and distribution point. Centrally located, it will not only be more convenient but it will, in many instances, save postage for slide contributors. In addition, by dividing the work of preparing the slides for the hospitals among several people it will permit extending the needed slide service to additional hospitals and will allow time for other newly planned activities. The new point will be under the capable supervision of Virginia Goldberg whose address is listed under the Hospital Project on page 56 each month.

For the benefit of our many new members it should be explained that for many years the Color Division has been collecting surplus color slides and has distributed about a million slides to U.S. Army, Navy, Air Force and V.A. Hospitals. These slides have been used not only for entertainment purposes, particularly where other entertainment media have not been practical or permissible, but have also been used in therapeutic work with neuropsychiatric and other patients.

More slides in any quantity, small or large can be used. Slide subjects can be of any kind except nudes and strictly personal snapshots. Slides need not be of exhibition quality, any slide that can be hand viewed or projected will do. Slides should carry a simple identification, in ink, because the slides are handled so much pencil markings will wear off. Scenic slides should show the locale where made, such as "Boston, Mass." or "Near Miami, Fla." If your time permits, more detailed information will make the slides even more interesting and more valuable. Animal or flower pictures of the more common species or varieties need not be identified but the more unusual ones should be named. Slides are worn out in service and can not be returned. Send your slides to either collection point shown on page 56 under "Color Division Hospital Project."

For clubs which prefer to sponsor their own hospital we still have a list of more than 60 U.S. Veterans Administration Hospitals that have a real need for slide libraries and slide service. It has been found that the requirements for such sponsorship are not difficult to meet and that the satisfaction and prestige gained by the club make this a rewarding project. Finances being a problem with some clubs, we understand that there has been some hesitation in taking over the sponsorship of a hospital for financial reasons. Actually, the starting cost is about five dollars and once started, a slide service can be maintained for about *fifteen cents a month*. Any club interested can get full information from Howard Miller, 59 Indian Hill Road, Winnetka, Ill. He is also listed on page 46 every month.

—K. A. BAUMGAERTEL.

July 1 has been set as closing date for applications for the 1955 PSA-RIT Scholarship. If you have a nominee, write Lloyd Varden for details or see June Journal. Limited this year to U.S.A. residents.



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# PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

- No. 17. *Filters, Facts and Fun*, by A. C. Shelton.
- No. 16. *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.
- No. 15. *"Let's Look Over Their Shoulders,"* by H. Lou Gibson, FPSA and Lou Quitt, APSA, a nature subject.
- No. 14. *Lighting Glass in Photography*, by June Nelson.
- No. 13. *Birds in Color*, by Warren H. Savary, APSA.
- No. 12. *The Language of Pictures*, by P. H. Oelman, FPSA.
- No. 11. *Prints I'd Never Send To A Salon*, by George R. Horle, APSA.
- No. 10. *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.
- No. 9. *My Camera in Search Of A Subject*, by Fred Archer, Hon. FPSA.
- No. 8. *Let's Take Nature Pictures*, by Ruth Sage, APSA.
- No. 7. *Abstractions*, by Sawell Peaslee Wright, APSA.
- No. 6. *Comments on 100 Prints from the PSA Permanent Print Collection*, by J. Elwood Armstrong, FPSA.
- No. 5. *New Prints for Old* by Barbara Green, FPSA.
- No. 4. *Still Life* by Anne Pilger Dewey, Hon. PSA, APSA.
- No. 3. *Outdoor Photography* by D. Ward Pease, FPSA.
- No. 2. *Commentary on Recognized Salon Prints* by Morris Gurrie, APSA.
- No. 1. *An Analysis of Recognized Salon Prints* by Ragnar Hadenval, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

New "customers" should write: Fred Kuehl, 2001 46th St., Rock Island, Ill. Old customers still write their area distributors.

## South of the Border

Editor: J. L. Zakany, ACFM,  
V. Carranza 69, Mexico, D. F.

### MEXICO

At the annual membership meeting of Club Fotografico de Mexico, the following were elected as officers of the Board of Directors for 1955: Arturo Vives, Hon. CFM, President; Jose Turu, Hon. CFM, APSA, Vice-President; J. L. Zakany, ACFM, Treasurer; J. Robertson, ACFM, Assistant Treasurer; J. Martinez Rogel, FCFM, Secretary and A. Pla Miracle, ACFM, Assistant Secretary, Mario Sabaté, Hon. CFM, APSA and Jose Turu continue in charge of the club bulletin and Arturo Vives as Secretary of Mexico's International Salon, assisted by J. L. Zakany. The Honors Committee awarded Associateships of C. F. M. to A. de Zarraga, Jr., F. Sobrino, J. L. Zakany, Mrs. Lolita Muntzig, E. de Varona, APSA, Octavio Calvo, A. Pla Miracle and J. Robertson. The Fellowship was conferred on Renée Cacheaux, J. Cortes Solis and J. Martinez Rogel, and José Turu and Arturo Vives were named Honorable. Most of them are PSAers.

Bertil Muntzig, ACFM, in charge of the International Committee of C. F. M. and his wife Lolita, last December flew out of L. A., Calif. over the SAS Polar Route to Copenhagen. "An interesting experience", they say, "but very, very, cold, especially during the arctic night in Northern Greenland". No camera shutter works in that 40 below zero temperature, or photographer for that matter". Bertil took along 120 color slides of Mexico, Central America and Panama, to show "grey and wintry Europe" what sunshine and blue skies look like. He exhibited and lectured in Sweden, Denmark, Germany, Holland, Belgium, and France, ending up in New York, before the Delegates to the Metropolitan Camera Club Council, thru arrangements made by George Muntz, APSA, Chairman. Bertil credits photography for the opportunity to make many friends, on this one man good-will trip, among them Roland Bourigaud, President of the French National Federation and Vice-President of FIAP (French International Federation of Photographic Art) of which Bertil was made an honorary member; Dr. Maurice Van de Wyer, President of FIAP and L. E. Hallett, Secretary of the Royal Photographic Society in London.

Ray Mies, APSA, of PSA International Portfolios and Musser Miller, PSAer from La Grange, Illinois, announce their intention to visit Mexico, this summer.

### URUGUAY

The new officers of Foto Club Uruguayo are as follows: Luis C. D'Albora, President; Pero Visca, Vice-President; Walter Gallegos, Secretary and Rafael Torres, Treasurer. Their 12th International Salon held last January represented 19 countries, the highlights being the "Carbros" of the Frenchman Bienaimé, the "Milky Lighted Dawns" by Francis Wu of China and the portraits of C. A. Yarrington, APSA, of the U. S., who also won the portrait award at the 30th Zaragoza, Spain Salon, where Wellington Lee, APSA, obtained the honor award.

### NOTA

Se publica atentamente a todos los clubes

fotográficos de la America Latina envien al Director de esta columna, las noticias de interés general para su publicación.

## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

Without the fun and stimulation of regular competition of some sort, camera clubs would likely be dull and pedantic places indeed. In fact, those who know most about clubs tell us that competition is not only desirable, but downright indispensable.

In what other way can the amateur have his work evaluated? How else can he find his niche among his fellow members? By what alternate method can he get the helpful suggestions and criticism so necessary to aid him to improve his work?

Few there are who will rise to dispute the value of club competition. But, like almost everything of value, it also has its minus quality. Human nature being what it is, some occasional friction is almost certain to develop as a by-product of this business of rating prints and slides.

This friction is engendered by several causes. A too-strong "will-to-win" can do it. Or a smoldering resentment built up because one contestant seems to be winning all the awards. There are those upon whom nervous tension settles like a cloud during the judging, and the aftermath gives rise to unmeant and misinterpreted comments. Too many of us take much too seriously what should be regarded as a friendly, helpful comparison of our work with that of our fellow members.

As a case in point, ask yourself how your success (or lack of same!) in competition affects you? Are you trying too hard? Do you find yourself disappointed and disgruntled after the competition? Do you sometimes suspect that you're taking the whole thing a little too seriously?

If your answer to any of the preceding questions is a wavering "yes", stop a minute and take stock. Unless you do, you may develop into a tense, cheerless and somewhat unsociable competitor whose only interest in his club is to raise his own cumulative score. With only a few people like that on its roster, the best club in the country would develop friction sooner or later—and the chances are it would be sooner.

It's an unfortunate frailty of humans to avoid accepting blame for our shortcomings, even to ourselves. So what happens with the abovementioned folk is this: Because of that overdeveloped will-to-win, they're deeply disappointed if the slide or print they've worked so hard on fails to ring the bell. First reaction to the blow is, find something on which to place the blame.

Of course, it wasn't any fault of theirs, they reason. Their entry was obviously the best. Must be the judges—they weren't capable. Or maybe the contest committee shuffled the entries around so that their own had an advantage. Then there was that arch-rival who was talking to the jury just before the contest—bet he got in a good

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2	ANY SIZE NEGATIVE WITHOUT CHANGING CONDENSERS. Saves buying, storing, cleaning extra costly condensers. Saves time and energy in darkroom.	YES	NO
3	AUTOMATIC ELECTRIC LAMPHOUSE MOVEMENT. Gives you exact control of lamphouse position, perfect control of image size.	YES	NO
4	BUILT IN SLIDING FILTER DRAWER for Safety, Printon, Varigam, 3-Color filters. Saves buying expensive color head. Filters lie in optically correct position.	YES	NO
5	HORIZONTAL PROJECTION AT PRECISELY 90°. Automatic return to 0° for Vertical use. Either way, absolute accuracy. Murals made quickly.	YES	NO
6	LAMPHOUSE MOVES FROM SIDE TO SIDE. For fast production work. For enlarging negative sections. Baseboard can use two 8x10 easels at one time.	YES	NO
7	LENS STAGE TILTS 20°. Tilting helps correct or create distortion. Enlarger becomes view and copy camera, vertically or horizontally.	YES	NO

Write to Beseler for the name of your nearest Franchised Dealer and for Descriptive Literature on the Model 4SM, 4SMR, 57ME. Ask how to get the NEW FREE book (just published) "Get the Most Out of Enlarging—a Fascinating 75 Year History".

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# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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No. 12



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## How To Order:

Send your order with check or money order to Headquarters. Shipment will be made from stock.

**Photographic Society of America**  
2005 Walnut St.,  
Philadelphia 3, Penna.

word for his own entries! Might even have had something to do with picking the judges!

See what we mean?

Anyone who has been around camera clubs for any length of time will agree that when a contestant gets into that frame of mind, he develops into a stirrer-upper. He's unhappy, and by his remarks and general attitude, he makes his club mates unhappy. The pleasant, social atmosphere that should prevail in a club turns into a sour, suspicious tenseness with everyone dissatisfied in a vaguely uneasy way.

So, as we said before, if you suspect that you may be taking club competition too seriously, relax. It just isn't worth all worrying and fussing you may be indulging in.

And, most important, it stops being fun!

## N. W. Regional, Seattle, June 18

Changing the dates of the First Northwest Regional PSA Convention in Seattle to June 18 or 19 enhances the chances of good photographic weather for members and guests from the surrounding states and Canadian provinces who will attend, according to an announcement by Clarence T. Arai, Chairman of the event. It is expected that amateurs from Washington, Oregon, Idaho, Montana, Utah, Wyoming, northern California, British Columbia and Alberta will be on hand to shoot the snow-capped peaks and forest scenes in and around the Evergreen City.

Featured speaker will be Floyd B. Evans, FPSA, of Pasadena, Western Zone Director of PSA who will give a slide talk on "Desert Photography." A "Panel of APSAers" comprising Dr. Joseph Bricker, James McVie, Que Chin, Jon Rasmussen and convention pictorial chairman, George Kinkade, as moderator, will put on a program. Mel Phegley, APSA, Executive Vice-Pres. of PSA will attend the opening of the Convention and deliver the main address at the banquet. All sessions will be held in the Windsor Ballroom of the Hotel New Washington.

Special programs are being arranged also for color, nature, movie, stereo and photo-journalism. Details of these sections are not available at press time except that Charles Getzendaner, APSA, and Lloyd Robinson, Jr., will serve on the color panel with Chao-Chen Yang, program and color chairman.

Other officials of the Convention include, in addition to Arai as Chairman, Mrs. Harley B. Van Sickle as Secretary, Dr. Clark W. Biedel as Treasurer, George Kinkade, APSA as pictorial chairman, Chao-Chen Yang as color, Dr. Biedel as nature, James McVie as liaison for Canada and Charles Getzendaner for Oregon.

Most of the meetings will be held on Saturday, with Sunday open for field trips to the Zoo, rose garden, waterfront, floating bridge and Chinatown. Harbor scenes at night in color will be the aim of one field trip.

As in the case with all PSA Regionals, the Convention is open not only to PSA members, but to members of all clubs and anyone interested in serious photographic work.

## Pictorial Division Award of Merit

★★★★★

John R. Hogan

★★★★★

Thomas T. Firth, APSA    Trond Hedstrom  
J. Wallace Galloway

★★★★★

Matti A. Pitkanen    Herman J. Krohn

★★★

John H. Rauch    C. Bennett Moore  
T. V. Whitehouse

★

Donald A. Bryan    Albert Howe Clark  
Leta M. Hand    Wayne Chrismer  
J. Ivam Sherry    Allen Mitchell Ruch



Clarence T. Arai  
Chairman, NW Regional Convention



Chao-Chen Yang  
Program Chairman



Take the  
**ROYAL step to 16mm . . .**  
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 your creative talents

For big, bright, and beautiful movies you'll be proud to show at any gathering . . . for a movie medium that gives your creative talents the broadest latitude . . . take the *Royal* step to 16mm. For here's equipment that can make your movie-making dreams come true . . . now . . . at a price you can afford.



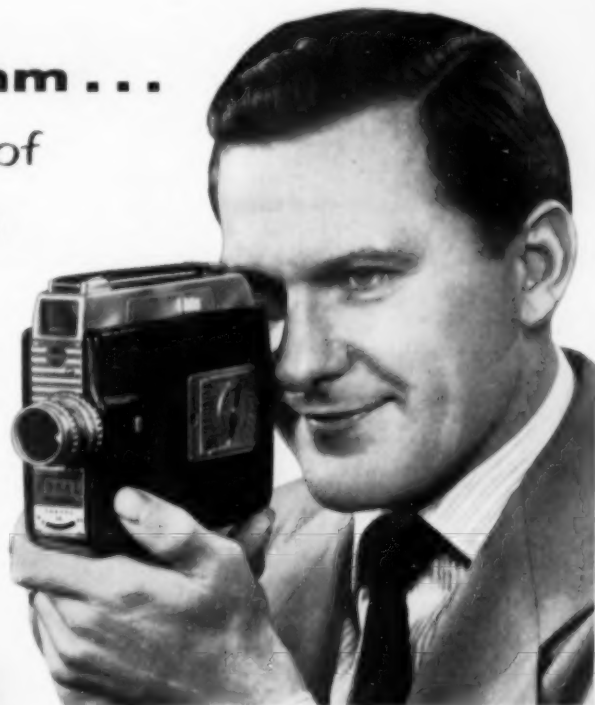
**The Kodascope ROYAL Projector**

This projector will give your 16mm. movies the extra-big, extra-bright, and extra-quiet projection they deserve. Its ultra-fast  $f/1.6$  lens is Lumenized for optimum brightness and contrast, and its built-in field-flattener screens pictures that are crisp and sharp from center to corners.

Thoughtful and original designing is the key to the Royal's smooth, easy operation. Permanent pre-lubrication at the factory eliminates both the need for oiling and the danger of faulty lubrication—the most common cause of projector trouble.

You can reverse your Royal and vary its speed. Rewinding is automatic, and a thread-light receptacle helps make setups easier. Built into its own handsome case, the Royal Projector is only \$240.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**



**The Cine-Kodak ROYAL Magazine Camera**

You can make breath-takingly natural movies in nearly any light and weather with the superb  $f/1.9$  Ektar Lens on this camera. And you can get razor-sharp focus from 1 foot to infinity, although so great is the "depth" of the lens you seldom have to focus.

The Royal is versatile and easy to use, too. You can load in just three seconds . . . switch from one type of film to another any time. A built-in guide "dials" the right exposure. You can make normal, sound-speed, or slow-motion movies—even expose single frames, if you wish. And a finger-tip adjustment sets the optical finder to show the field of any of six auxiliary Ektar Lenses.

Yet, the price is only \$169.50 with  $f/1.9$  lens.

**See for yourself . . .**

Find out yourself how the *Royal* step to 16mm. will open up new worlds for your creative powers. See and try both of these fine Royal instruments at your Kodak dealer's soon. You'll be glad you did.

*Prices include Federal Tax and are subject to change without notice.*

*Most Kodak dealers offer convenient terms.*

**Kodak**  
 TRADE-MARK



# Seasonal Signs &

—and an ingenious way of keeping focal harmony in three dimensions...how the Kodak Chevron Camera behaves around Ultima Thule...the right filters for Type F (for flash) Ektachrome Film...a camera that shoots 3000 pictures a second to make better puffed cereals and diesel engines...and prints you can wash with soap

## Seasonal stirrings

This is about the time of year when bookish people stop quoting Chaucer's remarks about April showers, and begin singing "Sumer is icumen in." Now the young photographer's fancy lightly turns to thoughts of white sailboats against a rich red-filtered sky (Kodak Wratten A Filter, \$1.75 in Series IV, \$1.95 in Series V, \$2.25 in Series VI; or a red Kodak Pictorial Filter for even less). You dab a drop of Kodak Lens Cleaner (1-oz. bottle, 40 cents) on the gleaming



f/3.5 Ektar eye of your Kodak Signet 35 Camera (now the most sensational bargain in the miniature-camera field; see right). You hesitate between a supply of fine-grain Kodak Plus-X Film (36-exposure magazine, \$1.10) and high-speed, full-color Kodak Ektachrome Film E135 (20-exposure magazine, \$1.85), and finally wisely fill your pockets with both. With an eye to blossom close-ups, you slip a Kodak Portra Lens 3+ (Series V, \$2.95) into the appropriate Kodak Adapter Ring (Series V, \$1.40). Now, well equipped, you are ready to sally forth and conquer the world. At this season, it is worth conquering, wherever you happen to be.

## F is for Flash

Just a reminder that high-speed Kodak Ektachrome Film, Type F, 35mm and 828, is balanced for flash bulbs, not floods. You need no filter with flash bulbs No. 2, 5, 8, 22, and 25; with photo-flood bulbs, use an 82A; and for shots by daylight, an 85C. The flash guide number is 120 when you use a No. 5 or 25 bulb in a 4- or 5-inch polished re-

flector at 1/25 second. The photo-flood index is 16 with the 82A. Process your own films, and you can be viewing the dry transparencies a couple of hours after the last shutter click.

## Ultima Camera



Here is William W. Morris, photography director of *Popular Science Magazine*, leaning out of a Sikorsky helicopter and photographing the great Moltke Glacier near Thule, Greenland, with a Kodak Chevron Camera. The water below him would freeze a man to death in three and a half minutes.

Thule is where the U. S. has one of the most frostbitten of all its strategic air bases. To the ancients, "Ultima Thule" meant the northernmost part of the habitable world. Many a G. I. feels Thule, Greenland, is farther north than that. But Mr. Morris came back from roaming the bleak, wind-chewed ice fields still north of Thule with a warm spot in his heart for the Kodak Chevron Camera. It turned in a perfect performance under the toughest conditions.

For a long time, we have been talking about the rugged Chevron, the winter-and-summer smoothness of its ball-bearing lens mount, the accuracy of its rangefinder, the zip of its 1/800-second shutter, the superior sharpness and color correction of its Kodak Ektar f/3.5 Lens. We've called it a "man's camera"—for man-size jobs from tropics to pole. It's all of that, and a terrific value for \$198.50. As Mr. Morris, back home with a magnificent portfolio of black-and-white and color shots, can testify.

## Focal harmony

"But why," said Dr. Watson, "did they use individually focusing lenses, instead of moving the whole camera front, or the film plane?"

"Elementary," replied Sherlock Holmes, placing his Kodak Stereo Camera on the table. "Just suppose, instead of doing it this way, we put our lenses on a long camera front and move the whole thing by rack-and-pinion, or cams, or some such linkage. It's quite obvious that any slack or play, or wear,



may let one end or one corner of the camera front run out more. That means one image will be larger, or wedged, or focus a slightly different zone. These are short lenses—a little variation goes a long way.

"Same thing for moving the film plane," added Holmes, puffing grimly at his pipe. "The basic problem is to keep two lenses perfectly co-ordinated to one film plane, even though they're 70 millimeters apart. Observe, now, how it's done on the Kodak Stereo. We mount the two lenses solidly on a solid camera body, and focus by rotating them in unison on precision threads. Turn one lens, and the other turns exactly the same number of degrees on a thread of exactly the same pitch. Hence, both lenses extend or retract the same distance, in exquisite harmony. No way to get out of step. And feel how smooth it is."

"Marvelous!" exclaimed Watson.

"Good sense," said Holmes.

(Neither the analytical acumen nor the sleuthing skill of a Sherlock Holmes

# Amazing Values

is required for anybody to find his way to a Kodak dealer's, where he can [a] readily demonstrate to himself the sound logic and operational felicity of the Kodak Stereo Camera, and [b] become the happy owner of the excellent instrument for only \$84.50. It's the shrewd way to give a new dimension to your photography.)

## Household hint

Prints which are displayed without glass covering (for example, exhibition prints, or photomurals in your living room or game room) may require cleaning now and then. Give them a coat of Kodak Print Lacquer, and you can wash the surface with mild soap and water. It moisture-proofs without affecting the surface sheen. An 8-ounce can, 78 cents.

## 3000/sec.

We make a camera that takes as many as 3000 pictures a second with one push of the thumb. Good sharp ones, too. It's the Kodak High Speed Camera and it takes 16mm movies so fast that when you project them at normal speed, one second of action stretches out to over three minutes on the screen.

By turning a blur of speed into a slow crawl, this camera solves design and en-



gineering problems in the most unexpected places. It has been used to help improve a beet harvester, make the spark hotter in a cigarette lighter, find trouble in moulds for glass ovenware, make a better gun for puffing cereal, improve the performance of a diesel locomotive engine, design better circuit breakers, and so on and on.

We find high-speed movies handy ourselves. They let us see exactly what happens when a shutter opens and shuts, give us a check on the action of the film

advance mechanism in a movie camera, help us make better products in other ways. In designing this super movie

## Signet 35 Camera Now \$75

We depart from our usual calm Kodak Bulletin manner to bring you a sensational item of miniature-camera news:

*The Kodak Signet 35 Camera  
now lists at \$75.*

This is a pretty momentous event. Remember, we are not talking about some ordinary garden-variety camera. The Signet 35 is one of the great miniature-camera designs. It is the *only* miniature camera on which you can get a Kodak Ektar *f*/3.5 Lens combined with a ball-bearing lens mount and V-bearing coupled rangefinder—three elements which add up to the very peak of optical performance. It is a camera built to give you the crispest, clearest, sharpest miniature negatives and color transparencies you've ever seen. At \$75, it is a fantastic value.

Last year, we filled up a page of small type summarizing the good things about the Signet. To point up just what an extraordinary value this camera is, let's brief some of these points again:

- The Signet 35 is an integrated optical unit—from the project of the precision die-cast body to the front surface of the Ektar *f*/3.5 Lens... compact, handsome, efficient... all business, no useless widgets... focuses to 2 feet without attachments... stops all the way down to *f*/22 for extra depth... has a lens unsurpassed by any *f*/3.5 in the miniature field at any price... all glass-air surfaces of the lens are *Lumenized* for utmost color purity, clean tonal separation, and maximum light transmission... the rangefinder is coupled through the full focusing range... is combined with the viewfinder, giving you a large easy-to-use *triangular* focusing area in the full viewfinder field... has spring-

camera, we learned a lot about movie camera design that shows up in our more conventional cameras, from the \$37.50 Brownie Movie Camera to the \$990 Kodak Cine-Special II. But more about them some other time.

(Incidentally, if you think you might be able to use a Kodak High Speed Camera in your work, send us a note on your company letterhead and we'll send you a booklet that tells all. Write to our Graphic Reproduction Division.)

loaded V-bearings which eliminate *all* looseness, slack, and play...

- The Signet's trouble-free Kodak Synchro 300 Shutter has an unusually rapid opening-closing rate, for extremely high light-transmitting efficiency... range 1/25 second to 1/300... reliable Class M synch at *all* speeds... heavy-duty, precise construction... lens and shutter are on a 50-ball ball-bearing mount, lifetime lubricated, velvet smooth in summer and winter... ball-bearing mount keeps lens and film in perfect relationship, with no looseness and no binding...

- The Signet's body is tough, rigid, die-cast aluminum alloy, with deep internal bracing... weight of whole camera, only about 18 ounces... size, 4½ x 3¼ x 2½ inches, just right for a firm two-hand grip... film winding is jam-proof and smooth; film glides along at a flick of the thumb... winding and rewind knobs are big, deep-milled, easy to handle even with gloves on... shutter release, cocking lever, and focusing lever are all at your finger tips... all operating scales are visible at a glance from above... film counter reads *down* from 36 to 0, shows how much film you still have... quick-action exposure computer on back of camera... "red dot" system for quick exposure settings under "average" outdoor conditions... automatic double-exposure prevention... "repeat" exposures on the same frame when you choose... camera back removes completely for easy cleaning... mirror-smooth chrome pressure plate, no scratching of film... exterior metal surfaces handsomely satined... covering is tough Kodadur—scuff resistant, moisture resistant, fungus resistant...

- And the \$75 includes Federal Tax.

All in all, it's quite a camera—just as capable as it is handsome. See your Kodak dealer.

Prices include Federal Tax  
and are subject to change  
without notice.

**Kodak**

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

# The 1955 PSA International Cinema Competition

The Motion Picture Division of the Photographic Society of America  
announces with pride America's leading motion picture contest

1. The Competition is open to all movie makers everywhere in the world. Any 8 or 16 mm film, silent or sound, original or duplicate, taken anywhere, anytime, or of any subject, is eligible with the exception of films entered in previous PSA Cinema Competitions or ACL Ten Best Contests.

2. The films will be judged in New York City by a group of noted motion picture editors, critics, writers, teachers and technicians. They will select the ten best films of 1955 plus an undetermined number of films which in their opinion merit a four star award. The PSA Gold Medal will be awarded for outstanding cinematography, the Harris B. Tuttle Trophy for the best story-telling family film and the Dick Bird Trophy for the best nature film. All prize winning films will receive PSA award leaders and award certificates.

3. Films are to be sent to:  
PSA Cinema Competition Headquarters  
Rear 404 Cedar Lane  
Teaneck, New Jersey

4. Closing date is September 1, 1955.  
5. Motion Picture Division members of PSA (individuals or clubs) are entitled to enter one film without an entry fee. For each additional film, and to non-members of MPD, the entry fee is \$1 per film.

Name and address of the entrant should appear on both reels and reel containers, and transportation both ways for films, discs, tapes, etc., must be paid by the entrant.

6. All details about projector, tape and record speeds, start marks, the order of playing, change-over cues,



The PSA Gold Medal

should be clearly indicated on a sheet which is to be sent separately by first class mail.

7. Foreign Entries. Because of customs import restrictions foreign entries must meet certain requirements. Films and tapes must be shipped by air or surface parcel post prepaid, not by express. No phonograph records can be received from outside the United States. Special instructions for foreign entrants may be found on page 51.

8. Films will be judged by competent judges. Comments or constructive criticism will be furnished by the judges, if requested in advance by the entrant.

9. The Harris B. Tuttle and Dick Bird trophies are retained by the winner for approximately one year, after which time the winner guarantees safe delivery of the trophy as designated by MPD. A smaller replica of the trophy is awarded the winner, which is retained permanently. Clubs are not eligible for the Dick Bird or Harris B. Tuttle Trophies.

Only one of each trophy will be awarded, regardless of the number of persons cooperating in the making of the film.  
10. The Contest Committee has the right to project any film entered at the 1955 Convention of the Photographic Society of America, which takes place October 5 to October 8, in Boston, Massachusetts, and the right to duplicate them for use in the PSA Film Library.

11. The best possible care will be taken in handling and projecting the films, but the Committee cannot assume responsibility for any accidental loss or damage.

12. The decision of the judges will be final.

13. Submission of an entry denotes acceptance of the foregoing rules. Any further details can be obtained by writing to the Contest Secretary:

Mrs. E. Louise Gnerich  
650 East 231 Street  
New York City, 66, New York



Dick Bird Trophy  
for the best nature film



Harris B. Tuttle, Hon. PSA, FPSA, and the Tuttle Trophy for the best film about family life.



Storm King Mtn., Lake Crescent, Olympic Peninsula

Fred Bond, FPSA

## Good Scenic Pictures Are Seldom Accidents

By Fred Bond, FPSA

I hope you will be going on a wonderful vacation-picture-taking tour this year—and in the expansive scenic West, if possible. You will pardon me if I am a bit prejudiced in favor of this area.

During the past 20 years I have driven more than 300,000 miles up and down and back and forth between Canada and Mexico and the Rocky Mountains and the sun-kissed shores of the blue Pacific. Some of my experiences may give you an idea or two that will be helpful.

I suspect that we all have to learn the hard way. Perhaps the most difficult lesson for me to grasp fully was that the getting of good scenic pictures is hard work—work that must be coupled with patience. I am afraid a lot of scenic shooters

do not yet realize the full import of these necessary efforts.

As a judge of many international color slide exhibitions I have looked at thousands of scenic shots. My composite impression is that most of them were made from a car window. The photographer was too lazy to scout for better light or camera angles, or to try different focal length lenses. In some cases it was apparent that the car motor was left running.

It is no exaggeration to say that 80% of the scenic shots submitted to slide shows are not even good records, much less well composed pictures, or ones that contain some dramatic appeal. We will have to do better than is being done if scenic photography is to compete successfully with good portrait, figure study or still life shots.





Navajo Bridge, Colorado River, Arizona

Fred Bond, FPSA

Here are three rules for getting better scenic pictures that have worked very well for me, and you may find them helpful.

1. It is almost axiomatic that one should "case" a subject before doing any actual shooting—to study various camera angles, and then to determine the best time of day for that one best angle.

2. One should have patience to outwit the weather, and

3. —the courage to capture a scene in the early stages of an impending storm, or the agility to capture the unusual effects immediately following a storm.

Too many photographers—color shooters especially—seem to feel that it isn't worthwhile to "waste" film on a scene unless it is bathed in brilliant sunshine. If you haven't already done so, may I suggest that you study good landscape paintings. Invariably, the painter has attempted to portray an unusual atmospheric condition—some weather condition changing, about to change, or that has changed. We can all learn from what the artist's trained eye sees.

Let's get back to my first "rule"—that of scouting the subject. The accompanying picture of Storm King Mountain across Lake Crescent, on the Olympic peninsula of Washington State, is a case in point. After two or three trips around that portion of the Lake skirted by the highway it appeared that there were no foreground elements in the proper position to create the true "feel" of the subject. Then I took to the trails and after hours of scouting I found these alder trees in front of an old cabin in the woods. It was late afternoon and the excessive warmth in the light gave a Maxfield Parish orangish tinge to the crags of the mountains, a wonderful color foil for all the blues and greens of the subject. The brilliant, flat-lighted tree trunks lengthened the tone scale pleasingly.

I felt that my days of scouting (on three different trips) had been amply repaid. But being a conservative cuss I didn't want to shoot all my film on one subject, and besides, I would be back next year and could get more shots under the inevitably changed conditions. When I went back the next



year the conditions were changed, sure enough. The owner of the week-end cabin had cut down all the foreground trees because "they spoiled my view". So don't be too sure that you can return and make duplicates of a favorite subject.

The photograph of Navajo Bridge over the Colorado River, crossed as one travels the 215 miles from the South to the North Rim of Grand Canyon, is shown to remind me and impress upon you that it pays to sit out a storm, especially in the southwest. The day following will usually be blessed with the kind of cloud-filled skies only Arizona and New Mexico can produce in such abundance. I sat out two days of violent rain storms at Grand Canyon. The rain stopped during the night. Knowing the behavior of the country I had my camera set up on the rim of the Canyon before sunrise. The Canyon was filled with billowy clouds when I first saw it that morning through sleep-filled eyes, but as the sun arose the clouds lifted and I got the finest pictures of my several trips to the Canyon. When we got to Navajo Bridge about noon great banks of clouds hovered over the rain-washed, red sandstone cliffs, turning a more or less ordinary scene into one of unusual beauty in color. The reward of a little patience with inclement weather.

I wouldn't fool you. I haven't always outguessed the weather, but my batting average is sufficiently high so that I still consider the odds in my favor.

The picture of Lake Solitude recalls an experience that proves that taking a chance can pay off. Another adventurous soul and I took off on horseback for the several mile trek back into the Teton Mountains of Wyoming and 9,000 foot Lake Solitude. It was late June and we were warned that melting snows had flooded some of the trail, but nobody told us that we would have to ford long stretches of water that came halfway up the horses' sides. We didn't need to be told that we would probably get drenched from the obviously impending storm. It poured buckets for more than an hour of the ride. The sky was completely overcast with swift-moving, low-hanging clouds when we arrived at the Lake. After a couple of hours of waiting and drying out, we were delighted to see a break in the clouds. I got the accompanying and several companion shots that more than repaid the wet ride, long wait, some chilled bones and a missed dinner. I love Lake Solitude and its guardian mountains, but they seem commonplace on a clear day after having seen them under dramatic storm conditions.

Perhaps my greatest reward for believing in my luck with weather was on one trip to Mt. Ranier. Most all pictures are taken from the Paradise Valley or Yakima Park sides because good locations can be reached by car. I wanted some pictures from Mirror Lake in the Indian Henry area on the southwest side. It is a 7 mile hike up a rather steep trail from the creek that flows from Tahoma Glacier. As Mrs. Bond was suffering from an ankle injury at the moment she accompanied me only a short way up the trail, where we paused for an early lunch and further study of the then very unfavorable weather conditions. A solid overcast had persisted since morning but my weather nose told me the clouds might break. So I ploddingly took off, burdened with 40 pounds of equipment. (I can never bring myself to leaving anything behind—I just might need some gadget, if I left it).

When I arrived at Mirror Lake the clouds were just as solid and permanent-looking as when I first hit the trail three hours earlier. But still believing that Lady Luck would smile on me again, I set up the tripod, put the camera in place and pointed it toward where I knew the mountain should be. Then I filled my pipe and sat on the camera case awaiting the "unveiling" of the mountain of all mountains. By the time most of the tobacco in my pipe had burned to ash a faint break in the clouds appeared and a portion of the mountain's summit winked at me. I wondered if it were

only a defiant gesture. Actually, by the time I got the framing I wanted and the first holder in the camera the entire summit was visible. I worked rapidly, changing camera position and changing lenses, and in 30 to 45 minutes I exposed the dozen films I had along with me.

Smothering the wish that I had not brought more film I turned my back on the mountain and started to pack up, the while congratulating myself on my continuing luck and being thankful that I had taken the chance on the weather. After I had the camera, lenses, filters and sunshades packed away I turned for a last look at the mountain—and it was as completely invisible as it was at the moment of my arrival. The clouds had filled in solid and the overcast continued for the balance of the day.

I hear some of you say "the guy must live right". Well, I don't, but I refuse to let weather thwart my efforts, and I win more often than I lose.

These little reminiscences are not related to suggest that I am an especially adventurous creature, for I am not. But when I am after pictures I make that my business, and I do not feel that any reasonable effort is too much to pay for getting the best picture I know how to make. I have never had the feeling that I expended more effort and time than were necessary. A hundred times, and then some, I have realized afterwards that I could have done better if I had taken more time for scouting, or had exercised a little more patience, or had gone back for a second or a third try.

Good pictures require effort. That is why I say that they are seldom the result of accident of time or place. Some are, and be thankful for them. You will have to work for the others.

Happy traveling, and may all your pictures be the best that your continuing study of picture problems can make them.



*Fred Bond, FPSA, is the author of "Westward How", a photographer's guide to the Scenic West, and several authoritative books on color photography.—E.B.*

# Naval Photographers Help Put Over A United Fund Campaign

By Commander G. B. Jansen, Jr., USN

As it is in many of today's major communities, the annual United Fund Charity drive in Corpus Christi, Texas, during 1954 was a vigorously prosecuted program. Although the amount of contribution in the past had been generally satisfactory, United Fund officials of this thriving South Texas Harbor-City were faced with the necessity of raising an additional 15% for this year. It was felt that the production of a motion picture film depicting the work of their agencies could be instrumental in obtaining the extra contributions. Since it was impossible to take the people of Corpus Christi to the agencies, a film would provide a means where the agencies could be taken to the people.

Following the examples set by many other United Fund organizations, local officials finally decided to contract for a 16mm color sound movie to be used in the 1954 drive. The movie would cover the various agencies at work and would be shown all over the city to population groups as an aid to obtaining contributions for a greater than ever need.

To their chagrin the UF officials found that the minimum film desired would cost about \$4000 to make professionally and would not actually cover the details really wanted. In view of this expense the idea of making the film was scrapped. It was about this time that the U. S. Navy, as represented by the Naval Air Station at Corpus Christi, came to the

rescue. In the interest of local community relations, the NAS Commanding Officer offered the services of U. S. Navy cinematographers to take over the job of producing the desired UF film. It was understood that the Navy would furnish technical advice and the camera party only. It was up to the UF to provide film and printing film expense.

As a trained Naval photographer and long standing member of the Amateur Cinema League, I instantly saw some marvelous opportunities in this film. So I volunteered my off-duty time to the project and was gratefully given the assignment. LCdr J. F. Cable, USN, volunteered to assist and the program was underway. In view of the fact that my and Cable's combined 16mm outfit was as complete as any studio in South Texas, we decided to employ only personally owned equipment on the assignment. Mr. Minor Culli of Culli's Camera Stores of Corpus Christi donated the Kodachrome film.

Following a quick visit to all twenty-one United Fund agencies, a basic film plan was outlined and a shooting script roughed out. Entitled "Your Neighbor", the story was simply told in the travelogue manner showing the city proper as an introduction and leading naturally from this to the various areas where the agencies were busily at work. Filmed continuity links were employed wherever possible to connect the many agencies into a smooth flow. The narration and musical background were kept in mind in order to augment this desirable procedure and thus make an interest-holding presentation. The probable narration was referred to all through the shooting so as to provide ample and complementary footage for commentary. Basically the key thought in all sequences was human interest. The finished film is notable for the large number of frame-filling close-ups.

A full month was spent shooting the film. RAdm C. D. Glover, USN, Chief of Naval Air Advanced Training, permitted some time off from my regular duties to allow filming in accordance with good light conditions and UF agency schedules. 1200 feet of Kodachrome were exposed. All footage was fully usable, but final editing reduced the film to 900 feet. The result was a slick professional job at small cost. The only principal expense to the United Fund being the duplicating of the original footage.

All shooting took place in actual agency locales. Filming was about equally divided between interiors and exteriors. Type A Kodachrome was used on all interior scenes which were lighted by a battery of number two photoflood bulbs in standard reflectors. Spotlighting was done with the regular reflectorspot type bulb. Closeups on all exterior shots were enhanced through good shadow control and face lighting by the use of large aluminum foil reflectors. A Cine-Kodak Special and two Bolex H-16 deluxe cameras were used for filming at 24fps speed. A full range of lenses were employed, but the standard one inch, wide angle, and Pan Cinor Zoom lenses captured the majority of the scenes.



LCdr. J. F. Cable, USN, and Cdr. G. B. Jansen, USN, editing the Corpus Christi United Fund Movie, "Your Neighbor".

Single perforated film was used exclusively. I executed all titling with Mitten letters as well as hand lettering on a Bolex titler. Since the Navy acknowledgement title proved too long for movable letters it was hand lettered on a sheet of thin high quality tracing paper in India ink. The lettered tracing paper was then fastened over a sheet of high contrast photo printing paper, held firm with a sheet of glass, exposed, and developed by normal darkroom procedure. The result was neat white lettering on a jet black background. This lettering was then double exposed over blue velvet on which rested a gold Naval Aviator Wings emblem. The final product gave white lettering with a tinge of blue against a darker blue background with the gold wings.

After several previews and re-editing the film was rushed to Bell & Howell for full magnetic soundstripping. Narration was provided by Mr. H. E. Butt, Jr., prominent Texas resident experienced in public speaking. Radio station KRIS provided facilities and a large record library. All recording was dubbed on the Soundstripe with a Bell & Howell 202c magnetic recording projector. There was one live recording of a community sing which was made on a tape recording simultaneous with the filming. This section was carefully dubbed in with the finished picture. The timing was close

enough to give the impression of lip synchronization.

Upon completion of the sound track and one final review, the film was rushed to Colburn Laboratories in Chicago for duplication. Seven prints were made from the original with the magnetic sound track converted to optical. The prints were of excellent quality and the optical sound track held very close to the range and fidelity of the basic magnetic recording.

The finished production prints of "YOUR NEIGHBOR" were projected several hundred times throughout the city during the campaign. It was repeatedly televised with great success. It was also projected in a standard motion picture theater. In every instance the film was widely accepted by all. United Fund officials were generous in their praise of the film and extremely grateful to the Navy and its personnel whose outstanding cooperation made the motion picture possible.

The 1954 United Fund Drive in Corpus Christi managed to obtain 13% greater contributions than in former years, this was within 2% of the goal desired. All concerned were convinced that the film "Your Neighbor" was largely responsible for the attainment of this all time high in contributions.

## Print Criticism Should Help

By Leta M. Hand

It is with full knowledge of the thinness of the ice surrounding this necessary evil of all camera clubs, that this article is written, in an effort to create a better understanding between the print maker and the print critic.

First, let's consider the print critic. One moment he is a contented individual, seated among friends, viewing an exhibit of prints, made by photographers of various capabilities.

After the prints have been shown, he is asked to give his opinion of changes he would make to improve the print quality, composition, or subject arrangement. He is seeing your picture from an entirely different viewpoint than you can possibly have as its maker. He sees the obvious faults in technique, and is not blinded by the emotional tie you have as its creator.

Maybe he sees something in your picture you didn't notice. If it tells him the same story it inspired in you, consider yourself fortunate, you will indeed have a fine, successful picture.

Remember,—he didn't ask for the job! No doubt he has the same butterflies in his stomach you find flitting around in yours, when your print is being discussed. He has experience in photography, or he would not have been called upon to make suggestions to improve your work.

At home in the darkroom you weren't too sure of that print yourself! Dig through your waste basket and see how many tries you made before you came up with the result, which, if you are honest, you still wish you could make over, now that you've seen it in the light box.

If you were called upon, could you look out into a sea of faces and choose the words that would make the person whose print is being discussed realize you are trying to help him, not antagonize him? True, some critics have a way of overlooking the good, and exaggerating the bad points of a picture. A balance should be maintained, and personal prejudice should not be a factor.

Let's keep this in mind the next time we put a fellow in that position, and see if we can't help him by being responsive to his suggestions, instead of going home muttering in our beards, (as all of us have done). QUOTE: "That's the last time I'll take a print to that\*\*\*\*Blankety\*\*\*Blank Camera Club!" UNQUOTE.



Pheasant-tailed Jacana

W. T. Luke, APSA

From the 1954 Rochester Salon

# Splicing With Tape

By George W. Cushman

(Photographs and Drawings courtesy The American Cinematographer)

Got a bottle of film cement handy? Well, take a good, last look at it and then put it with your souvenirs, for film cement is soon to be a thing of the past.

What will take its place? A transparent adhesive tape with a Mylar base.

The advantages? No more broken splices, no more scraping of emulsion, and quieter, more steady projection, to name a few.

Filmers who have, in a pinch, made temporary splices with Scotch tape, will be surprised to learn that this is exactly the new technique, but the material is vastly different.

For the material is the secret to the success of the new development and, being stronger than the film itself, means the splice is the strongest part of the reel.

This is how it works: The two ends of the film to be spliced are cut squarely on the frame line (either 8mm. or 16mm). The ends are then butted together as shown in Figure A. The film is not lapped, as is customary when liquid cement is used.

A piece of Mylar polyester film, coated on one side with a superior type transparent adhesive, is placed over the two ends thus butted together and extending far enough in each direction to cover each of the two frames adjoining the cut.

A second piece of the Mylar tape is placed on the under side of the film to complete the extra strong splice.

With tape thus placed on both sides of the film, the overall thickness is less than with the normal lap splice which is in common use today.

Most film is 6 mils thick, which means that a lap splice will make a combined film thickness of 12 mils at the lap.

But since the new Mylar tape is 1 mil thick, and the adhesive placed upon it is  $\frac{1}{2}$  mil, the tape, overall, is 1.5 mils thick. Placing one on each side gives a total of 3 mils, and this, when added to the film's thickness of 6 mils, results in a total of 9 mils at the splice, which is 25% thinner than the normal lap and cement splice now in use.

Lap splices with the new Mylar tape are also possible, as shown in Figure B. Cement is not used in the lap splice, the Mylar tape being strong enough to secure the joint tightly. The combined thickness of a lap splice with tape on both sides would be 15 mils, but it isn't any stronger.

This type of splice is recommended only where an excess of 100 projections of a film are desired, since the butt splice has a certain amount of wobble upon being projected. Laps keep the film stiffer at the splice, although a lap splice is not any stronger.

What is this new Mylar tape? First, we might back track a bit and point out that the Photo Products Department of E. I. DuPont de Nemours & Company has recently announced its new Cronar polyester photographic film base which is extremely tough. This one characteristic alone will make it a favorite for motion picture film, since the perforations will wear longer and there will be much less damage to the film due to rough handling and repeated showings.

Ordinary cement, it was found, would not stick to Cronar. Therefore, a new method of splicing the new film base was mandatory. The use of tape was suggested by Hollis W. Moyse of the DuPont Photo Products Division.

Mylar looks much like ordinary celluloid, yet it possesses about one third the tensile strength of steel. As a splicing agent, therefore, it seemed ideal.

The application of a very special adhesive has given the tape all of the necessary qualities required of it in this operation.

Mylar tape and the adhesive layer are essentially transparent and colorless, and when applied to both sides of a motion picture film, reduce the optical transmission of the two frames involved by only about 7%, an amount which allows the splice to go completely unnoticed on the screen.

And as for the strength of the splice, the tape, as pointed out earlier is much stronger than the present day acetate film. Stress-strain measurements on both butt and lap splices made with Mylar splicing tape show that these splices can withstand stresses far in excess of those which the perforations can withstand.

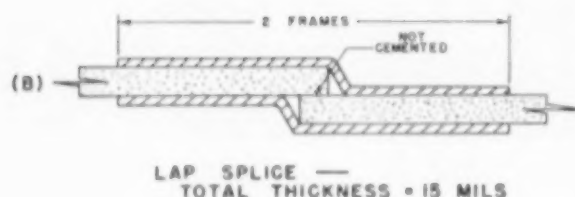
Tensile tests carried out over a range of relative humidities show the strength of these tape splices to vary but little with change in relative humidity.

At low humidities, where cement splices tend to become weak, the tape splices withstand stresses more than five times the amount required to ruin the perforations.

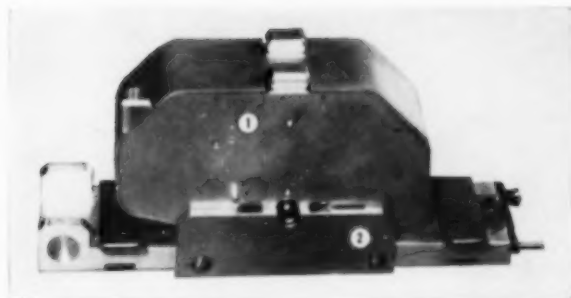
How well does the adhesive stick? Will it tend to "slide" if it comes a bit warm? At 120 degrees temperature it required a five pound load several hours to move the splice a noticeable amount. Yet that same five pounds will tear the perforations from a film in less than a second!

And if that were not sufficient, additional tests were made, one which consisted of projecting a small loop of film containing a Mylar tape butt splice through an arc projector (35mm) for a sustained period of time. The heat rose to 150

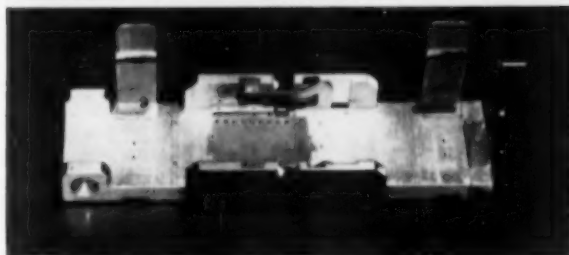
TAPE SPLICES ON 6 MIL FILM







Above: An experimental splicer using the Mylar adhesive-coated tape described in the article. The "head" marked 1 contains the tape supply, measuring sprocket, cut-off knife and other parts as seen in separate views at far right. The base, marked 2 holds the ends of the film to be spliced and ensures registration during the splicing operation. Right: The experimental splicer model with covers removed to show the parts. Refinements developed as a result of experience can be expected to simplify the appearance and operation.



degrees—the film blistered, but the splice remained unharmed!

Humidity apparently has no effect on the splice. Tests made in relative humidity ranging from 5% to 100% showed the splice to be unaffected.

Since moisture has no effect on the tape, the splice can be made in this manner with raw stock, and tests showed that no developing solution had any effect on the splice.

Since the adhesive sticks thoroughly to either side of the film, there is no need to scrape the emulsion from the film. And since cuts are made on frame lines, the full picture is shown at the splice—not part of two different pictures for a split second as is common with most present splicing methods.

What is an even greater advantage in some instances is the fact that the splice can be pulled apart if necessary and the film respliced without loss of even one frame of film—often a necessity when working with a synchronized sound track.

All of the various cleaning fluids have been used on Mylar tape splices with no effect. The splice remains intact.

This is of tremendous advantage to amateurs who may want to edit and show, then re-edit and show again, and continue this process several times, knowing that in the process they will not waste even a frame of film. With such temporary work just one layer is sufficient.

Another use of the Mylar tape is the repair of broken sprocket holes. Until now there has been no really good method of repairing such damage, and with most amateurs, their 8 or 16mm. print is the only one in existence, there being no negative. As a result, hit or miss attempts have been made to repair torn perforations or broken films with no lasting effects.

Now, with Mylar tape, perforations can be made stronger than new, since the Mylar base is much stronger than present day films; tears can be mended, and films will stand up longer under all kinds of usage.

The editor will find new fields to conquer, one of the best of which is the wipe-off. By slicing two films lengthwise from side to side over a distance of twenty or thirty frames, placing the two sides thus cut edge to edge, and laying a piece of Mylar tape over them, an excellent and durable wipe can be easily achieved.

This is only one of many tricks which users of this new tape will be able to achieve when editing a film. It widens the scope of motion picture making through these effects which will now be made much easier for the film enthusiast.

The tape, now out of the testing stage as far as its application with 35mm. film is concerned, should perform even better when used with 8 and 16mm. film, since the latter are not as demanding. Film travel of 16mm. through the projector is only 2/5 as fast as 35mm. when being projected, thus resulting in less pull and tension on the film and its tape splices. And 8mm. running just half as fast as 16mm., is even less demanding. It has been suggested that with 8mm. film two frames each side of the splice be included, making four frames total to be covered with the Mylar tape, thus assuring indefinite trouble free operation.

Working models of 35mm. splicers have already been made and it is reported that production on a standard model is now underway by at least one splicer manufacturer.

Perforated 35mm. Mylar splicing tape is available for use in splicing machines such as the one illustrated. The machine aligns the two pieces of film on register pins as is customary with all splicers. Actuating the plunger at the forward end of the dispenser unit causes a knifeblade to cut a two frame length of tape on a sprocket wheel.

The dispenser unit is now positioned into channels in the base unit and moved from one side to the other, thereby rolling the pre-cut length of tape off the sprocket across the joined area of film, in perfect register, completing the splice.

This film is turned over and the process is repeated to place the second layer of tape on the opposite side of the film.

The Photo Products Department at DuPont has not yet announced this new Mylar splicing tape in perforated 16 or 8mm. widths, but because of its great superiority over present splicing methods, it can be only a question of time before this tape will be available in these widths.

The Mylar base is made by duPont, but the adhesive coating is applied by Minnesota Mining and Manufacturing Company in St. Paul, and the Permacel Tape Corporation in New Brunswick, New Jersey, both of whom are now marketing the product.

While application by hand is possible, the use of a splicer designed especially for applying 16mm. and 8mm. tape to films of that width is almost a necessity, and these will no doubt follow the announcement that tape in these two sub-standard widths is to become available.

Splicing with cement is as old as motion picture film itself, and this big change is the first real change to come in film splicing procedure in the history of motion pictures. Because it is so vastly superior to the old cement method, it would appear that it will supplant cement almost overnight. We'll see.

# Copying Pictures Projected On A Screen

By Harris B. Tuttle, FPSA

Persons who make still or motion pictures of practically every type of subject, both indoors and out, often want to photograph a picture as it is projected on a screen. Sometimes an extra copy of a color transparency or of a motion picture is wanted.

In the case of a still picture projected from a 2 x 2 or standard size lantern slide, it is possible to make a still or motion picture of such a screen image. However, in the case of a projected motion picture, it is not practical to make either still or motion pictures of good quality for several reasons which will be discussed later.

It should be understood, however, that this copying technique is not recommended because it will not yield results as good as can be obtained by making duplicates by contact or projection printing with equipment designed specifically for this purpose.

The sharpness of the projected image on the screen and its brightness uniformity are two factors which affect definition and quality of the copied image made with your camera. Therefore, if the best quality duplicates are wanted, then the original films should be sent to a laboratory offering duplicating services.

There may be instances, however, when amateurs may want to copy projected stills or movies for some special effects. In such cases, perfect results may not be important. The information given here is to alert one to some of the difficulties that may be encountered in making such pictures.

In making either still or motion pictures of a projected slide, estimating the proper exposure is an important factor. This can be done by use of an exposure meter, or the surest method is by making a series of exposure tests. Meter readings should be taken when the tests are made; later the exposure meter reading can be correlated with the test exposure time that gives the best results. This information will be helpful in making future exposures under similar conditions.

In making still pictures, the camera should be used on a tripod in order to insure steadiness. In many instances it will be necessary to make time exposures of several seconds or more. A relatively small diaphragm opening should be used on the taking camera. The projector lens should also be stopped down to about  $f/8$ . This can be done by cutting a circular diaphragm out of black paper and inserting it in the front of the projection lens.

With a 5" focal length projection lens, a  $\frac{5}{8}$ " diameter circular opening in the black paper mask would be satisfactory. Also, rather than project the slide on to a standard size projection screen it should be projected on to an 8 x 10 sheet of fine ground glass or on to matte acetate sheeting. Also a fairly low wattage lamp should be used in the projector, say about a 100-watt lamp. A high wattage lamp dissipates considerable heat and this might cause the slide to warp out of focus during the copying exposure and this of course would mar the definition.

What this all means is that to get the best results in duplicate slides certain changes must be made in the projection conditions. The light from the average projector is not uniform from center to corner. Therefore the use of a piece of ground glass placed in the optical system between the lamp and condenser lenses will help to equalize the bright-

ness between center and corner and give a more uniformly lighted duplicate.

In considering the making of still or motion pictures of a projected motion picture, it is quite a different problem. The average movie maker will probably consider that since the image on the screen is bright enough to see satisfactorily, it is bright enough to photograph, and that he will have a reasonably good chance of obtaining an acceptable motion picture by using a fast lens and one of the high-speed films. There are a number of factors, however, which should be considered before any attempt is made to make this type of picture.

The first point to consider is that actually the projected motion picture on the screen is not as bright as it may appear to the eye. Our eyes have a wide range of accommodation and can accommodate to relatively low brightness levels without any great difficulty. Using standard 16mm or 8mm projection equipment, the average screen brightness is between 10 and 15 foot-lamberts when the projector is running without film in the gate. If the light reflected from a screen was measured during projection of an average picture, the average brightness would of course be much less.

The most important factor, however, is that when a picture is projected, the screen is alternately light and dark. Assuming a projector has a  $180^\circ$  shutter, when you view a sound motion picture, projected at the rate of 24 frames per second, the picture is on the screen for  $1/48$  second and then the screen is blank for  $1/48$  second during the film advance or pull-down cycle. Thus, when you view a movie in a theater that lasts for two hours, the picture is actually on the screen one hour and you are looking at a blank screen for one hour.

What might be called a defect in the visual process called "persistence of vision" causes us to continue to see each picture for another  $1/48$  second even though the screen is blank.

If the projector is running at the silent speed of 16 frames per second, and if the shutter opening is approximately  $180^\circ$  degrees, the picture is on the screen for one half the time or for  $1/32$  second.

Now if you were to try to make a still picture with a still-picture camera of the projection screen using an instantaneous exposure of about  $1/50$  second to stop screen action, it is just as probable that you would snap the shutter during one of the pull-down periods when the screen was dark as during the period when it was light. Quite a number of amateur photographers have taken their still cameras to the theater and snapped pictures at intervals throughout the showing of the picture, only to find that when the film was developed there was no image at all on it. Or in some cases one or two very weak images, which meant that the picture had just started to appear on the screen when the shutter was snapped.

It would be possible, of course, with a still-picture camera to give a time exposure of  $1/5$ ,  $1/2$  or 1 second and during that period you would be able to make sure that the image was on the screen a number of times. As a matter of fact, in giving an exposure of one second, the still picture would be made of 24 separate movie frames, in  $1/2$  second of 12 frames. If there is any degree of movement in the projected picture such as panoraming or movement of the persons on

the screen, the resulting picture would of course be quite badly blurred even though the camera was used on a tripod. An exposure of 1/10 of a second would catch two or three frames of picture and might produce a satisfactory result.

In making motion pictures of the projected pictures on the screen one is confronted with an even more difficult problem because the shutter on the movie camera making pictures at 16 frames per second will be open approximately half the time and closed half the time, similar to the shutter on the projector, and there is a very good chance that considerable footage might be run off during the period that both the camera and projector shutters are each closed. The shutters would have to be synchronized in order for both to always be open and closed at the same time.

Actually what usually happens is that in filming the projection screen in a theater, the professional movie is run at 24 frames per second. Now if the 16 or 8mm movie camera is operated at 16 frames or even 12 frames per second it is possible to get some image on your camera film. Sometimes it will be a stroboscopic type of exposure—a period about 1 to 2 feet of good picture gradually fading out to 1 to 2 feet of no exposure fading in again to 1-2 feet of good exposure, etc.

Quite often it is desirable to make scenic backgrounds for titles. This can be accomplished by projecting a still color picture 2 x 2 slide on to the 8 x 10 inch ground glass or matte acetate sheeting. The titles can be hand or machine printed on clear glass or clear acetate sheeting about 8 x 10 inches in size and superimposed on the projected image of the slide.

Now the title and the projected scene can be filmed at the same time with a movie camera. Such titles can also be made by double exposure. The title is printed in white letters on a jet black paper or card, then the title card is copied in the usual manner. The roll of film containing the exposed titles is now rewound and reloaded in the camera. Now the projected slides are copied on top of the titles by double exposure. It is of course important to make tests in advance to determine the relative exposure and subject types which will produce the most legible titles and general good results.

Another screen copying process is the copying of images from the television screen. When making motion pictures of television-screen images, it is advisable to use a tripod or some other suitable means of holding the camera steady.

An effort should be made to get as close as possible to the screen, while keeping within the focusing range the camera so that as large an image as possible will be obtained on the film.

The light emanating from the television screen, when adjusted for normal visual observation, is enough for making both still and motion pictures with fast lenses. One should not direct any artificial light onto the television screen when taking pictures. If flood or flash lamps are used, the resulting picture is merely one of the television set with a blank screen.

When slower lenses are used, such as the f/2.7 lenses supplied on some movie cameras, or the f/3.5 or f/4.5 lenses on still cameras, then the screen can be set brighter than is desirable for normal visual viewing, and a satisfactory exposure will result.

In general, the picture quality on the screen should be adjusted so that it has slightly softer, or lower-than-normal, contrast. This is particularly necessary in making pictures with movie cameras, because the contrast is increased slightly in the developed picture.

Perhaps the best adjustment of the television image for both movies and stills would be so that the highlights in the picture are not at the brightest setting, but just approaching it. There should be good gradation through all of the middle tones and good transparency in the shadows. In other words,

## EXPOSURE TABLE FOR TELEVISION IMAGES\*

For Movie Cameras Operating at 16 Frames per Second

For movies, picture contrast should be adjusted to slightly softer than for normal visual viewing.

Cine Kodak Film*	With Brightest Screen Possible	With Normal Viewing Brightness
Super-X	f/1.9	f/1.4
Super-XX	f/1.9	f/1.4

\*At the present time it is not practical to make pictures in color of color television images.

the shadows should not be inky black but should have transparency in them.

In making such pictures, one should watch for bad reflections from the front of the tube of other lights that may be burning in the room or the reflections of windows. Therefore, when it is practical to do so, all extraneous light in the room should be turned off.

With a movie camera, a large image size is easy to obtain because most cameras focus down to 2 feet or less, and at such distance, screen images of 10½ inches or larger can be adjusted to fill the entire movie frame. This applies to nearly all 16 and 8mm cameras.

In placing the camera on either a tripod or some other type of support, it should be placed so that the center of the camera taking lens is in good alignment with the center of the television screen, both horizontally and vertically.

In order to obtain satisfactory exposures, it is not necessary to use a high-speed type of material, such as Kodak Super-XX Film, or Tri-X Negative. Most of the light emanating from the television screen is blue to bluish-green in color and therefore films, which have high green and high red sensitivity have little advantage so far as film speed is concerned.

Satisfactory pictures can be obtained with movie cameras equipped with f/1.9 lenses on the Cine-Kodak Super-X Panchromatic Film.

Anyone interested in making movies or stills of television images should understand a little of the character of these images. Close examination of a television image shows that the picture is made up of a number of straight horizontal lines which can be focused so that they are quite sharp across the surface of the tube. These are referred to as the "scanning lines."

Present television screens are standardized so that images are formed by 525 scanning lines. This figure remains the same regardless of the screen size. Therefore, on larger screens, the scanning lines are proportionately larger and appear farther apart when viewed at close distances. For all practical purposes, however, the problem of resolution remains the same.

The picture is scanned in two sections. The lines are numbered from 1 to 525; all of the odd-number lines (1, 3, 5, 7, etc.) are traced so that they give an image in 1/60 of a second. As soon as this cycle is completed, the picture is again scanned (1/60 of a second), this time covering the even-number lines (2, 4, 6, 8, etc.) so that the image is traced in between the previously traced image. This means that the entire picture frame contains the fields of both the odd- and even-number lines in the total tracing time of 1/30 of a second.

In order to copy each picture image onto motion-picture film, it would be necessary to synchronize a special camera with the television set so that pictures were made at the rate of 30 frames per second with practically zero pull-down time. It is impractical to do this with cameras made for amateur use; therefore, 16mm and 8mm cameras should be set at 16 frames per second.

(See Copying Pictures, page 54)

# Convention Program Details Announced



Torrey Jackson, 17-year old nature photographer, lecturer, exhibitor, high school student, prize and medal winner who will talk on "Wild Bird Portraits".

**Where:** Boston, Mass.

**When:** October 5 to 8

**Who:** Everybody!

**Hotel:** Sheraton Plaza

Some details of the program for the 1955 PSA Convention have been announced by the committee although the event does not come up until October at the Sheraton Plaza Hotel in Downtown Boston. The roster of speakers and leaders already committed reads like a Who's Who in Photography. Standish, Ramsdell, Harkness, Neblette, Holden, Dunnigan, Pestrecov, Adams, Edgerton, Land, Weber, Johnson, Doscher and other greats in all phases of photography.

The Convention will open on Wednesday, October 5 with talks and demonstrations, a technical symposium on finishing and processing, the opening of the PSA International Exhibition and a dance (a new feature for PSA conventions). All day Thursday will be devoted to a field trip to Cape Ann with lunch at Ipswich, picture stops in Gloucester and Rockport. Models will be provided, lunch will be served and transportation provided, all for a \$5 fee. Thursday evening will be devoted to the national membership meeting with President Harkness presiding.

On Friday there will be continuing papers sessions, talks, demonstrations, a session for camera club leaders and evening

lectures by Dr. Harold Edgerton, FPSA, and Dr. Edwin H. Land, FPSA. C. B. Neblette, FPSA, and Dr. Konstantin Pestrecov, FPSA, will preside at the two TD papers sessions; Dr. Frank Rice, FPSA, will be moderator of a stereo panel discussion and T. T. Holden, APSA, will preside at an equipment clinic. Ansel Adams, FPSA, will be featured speaker of the afternoon session.

A 17-year-old boy, Torrey Jackson, of Marblehead, Mass., who has collected a long string of awards and honors for his work in nature photography and who made Who's Who in Nature Photography in 1953 and 1954 will talk on his favorite subject of birds.

On Saturday George F. Johnson, FPSA, will discuss the color slides in the PSA Permanent Collection of pictorial slides which includes consistent acceptances since 1943. Doris Weber, FPSA, will conduct a portfolio session. Mr. and Mrs. William Burger will demonstrate their hobby of stereo in nature. They seek out rare wild flowers and photograph them in ultra-closeup making tiny blooms magnified so they often compete in beauty with the rose and orchid. John Doscher, FPSA, will be featured in a



W. T. Davidson who will demonstrate and lecture on electronic flash in color, nature and stereo photography, pictured in action.

Saturday afternoon talk on "Visualization." On Saturday morning there will also be special trips to nearby photographic installations, factories and picture spots.

The Honors Banquet on Saturday will be the Grand Finale. In addition to the honors awards, the prizes in the PSA-LIFE Photo Essay Contest will be awarded.

The entire week of October 2-8 has been proclaimed "Photography Week in Massachusetts" by Gov. Christian A. Herter with the PSA Convention as the highlight. The photographic industry in Massachusetts amounts to 25 million dollars annually and supports 5,000 families.

Convention fees have been set at \$6.00 for a single person for the entire convention, \$2.00 per day, or \$8.00 for a family registration. This includes all events except the outing and the banquet which will cost \$5.00 and \$6.00 respectively. Registration forms will soon be issued to all members. Since the hotel cannot accommodate the 1500 guests expected to register, it is important that hotel reservations be made as early as possible if you wish to stay at the convention hotel. Reservation blanks will be furnished by the convention committee.



Jack Stolp, APSA, member of the panel of stereo judges who will reveal what judges look for in stereo.

Talks

Trips

Salons

Movies

Color

Stereo

Dance

Friends

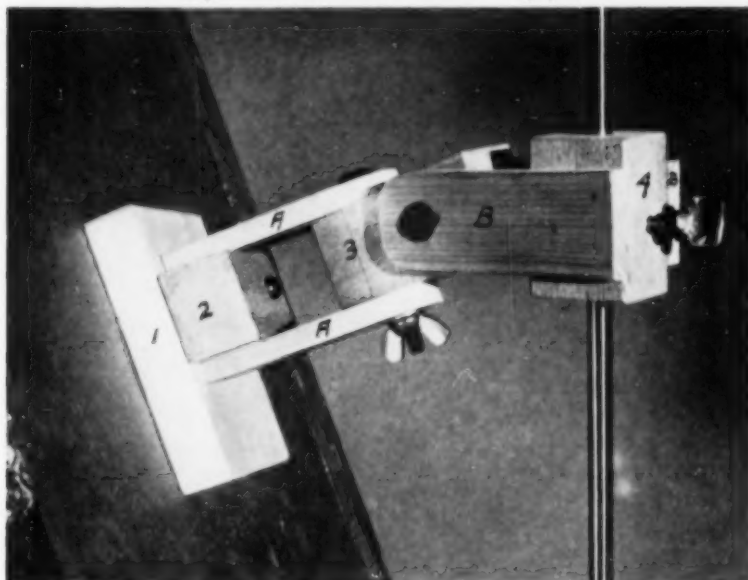
Pictures



Floyd A. Ramsdell, authority on stereo movies, who will be a featured speaker on the subject, with demonstration of full-screen stereo movies.



## Adjustable Reflector Support



1—Wood block to which reflector is glued or fastened by screws thru face of reflector. This block was glued to back of cardboard reflector and fastened by one wood screw thru block 2 so the rectangular reflector could be rotated. 2—Wood block to which wood pieces A are nailed. 3—Wood block having one dimension same as one of block 2. One dimension must be same as one dimension of block 4. As shown it had two dimensions of about  $1\frac{3}{8}$ " and was about  $2\frac{3}{4}$ " long or sufficient so that up and down swings on the bolt thru the B pieces and block 3 will not interfere with the A pieces when they are swung sideways on the other bolt. The bolt holes were about  $1\frac{1}{2}$ " apart. 4—Wood block having one dimension same as one of block 3. A & B were made from  $\frac{1}{4}$ " x  $1\frac{3}{8}$ " standard wood strips obtained from lumber yards just because sufficient scraps were on hand. Pieces of box wood can serve equally well. They were  $3\frac{1}{2}$ " long. They were bolted to block 3 by standard  $\frac{1}{4}$ " bolts. Round headed carriage bolts might be better as they would not turn when tightening the wing nuts. The assembly as shown permits the reflector to be swung sideways thru a 180 deg. arc. Up and down motion was limited to about 45 degrees from the vertical. If it be desired to adjust the reflector so that it can reflect vertically downward, simply fasten the reflector to block 2 close to edge of reflector. The A pieces were nailed with  $\frac{3}{8}$ " brads to block 2 and the B pieces to block 4.

By O. F. Metz

Every photographer has need of a reflector at times and freedom from having someone to hold it. The illustration shows a simply made device for easily focusing a reflector on an object being photographed and keeping it so. Most anyone can make something similar in his home workshop in a couple of hours or so. The reflector illustrated was made from a 14" x 17" piece of cardboard which came with enlarging paper, and covered with aluminum foil stretched tight over the face, bent over the edges and glued to the back.

The holding and adjusting device to which the reflector is fastened with one thumb screw thru the face, is held by an old music stand. This stand is similar to some present light stands sold for photographer's use. They are convenient in that they can be folded up and stowed in a small place. If no stand is available it will take little ingenuity to adapt it to something else or even hold it with

a ten cent store C clamp to the back of a chair or anything conveniently at hand.

For photographing small objects such as flowers, as so many color enthusiasts are doing, and perhaps in the sun before a window, an 8" x 10" reflector serves just as well and is more convenient. One side can be covered with smooth aluminum hot spot reflectance and the other side with a white blotter for diffused reflected light. Blotting paper has rather a low reflectance factor. Greater diffused reflectance can be obtained by some water mixed white wall paints but such should not be applied directly to cardboard, as it will warp. Apply to a piece of cloth or paper and when dry glue it to the cardboard. Or make the reflector of Masonite or other wall board.

To break up hot spots produced by smooth metal foil, wrinkle it well before applying. A neater, easier and just as effective job can be done by first applying the foil smoothly and then rule close parallel line indentions with a dull kitchen knife or other instrument

which will indent without cutting. Run the lines criss cross with a T square. As reflectors are easily and cheaply made, you may wish to make up several of different sizes and surfaces. For very small objects you can use a mirror to get maximum possible amount of light where you want it as is needed because the exposure factor is high. A very small mirror would do except that you have to measure that light and if you use a grey card to get the measurement, enough of it must be lighted to get an effective meter reading.

If the reflectors are held by one thumb screw, they can be interchanged quickly. Normally you would hold them with a thumb screw and relatively large washer thru the center. This will give ample adjustment. If, however, you want to reflect vertically upward or downward, support the reflector near one edge. The adjusting device provides sidewise motion thru 180 degrees and as the rods in the stands also turn, you can reflect light in any direction desired.

If you want to alter the color of a transparency thru wide limits without using expensive filters, try using colored paper on your reflector surface. You can warm it, cool it, enhance it or make it weird, depending on the colors used and strength of light which can be varied by the closeness of the reflector.



The complete unit

# Who's Who in Exhibition Photography

## 1954

### Who's Who in Color Photography

#### 1954

Compiled by Blanche Kolarik, FPSA

Exhibitions listed include Arizona, Bergen, Boston, Charter Oak, Cincinnati, Columbus, Denver, El Camino, Evansville, Hartford, Louisville, Luxembourg, Mem-

phis, Mexico, Milwaukee, Minneapolis, Mississippi Valley, Montreal, New York, Philadelphia, Pittsburgh, Pittsburgh All Color, PSA-Chgo, Reading, Rochester, Sacramen-

to, Salt Lake City, San Francisco, Santiago, Seattle, Southwest, Springfield, St. Louis, Stockton-On-Tees, Toronto, Tulsa, Turin, Vancouver, Victoria, Whittier, Wilmington.

Name	Exh.	St.	Name	Exh.	St.	Name	Exh.	St.
<b>A</b>			Bennett, Guy V., Tulsa, Okla.	2	3	Brub, Luella, Carolyn, San Bernardino, Calif.	15	29
Able, Mary, Evanston, Ill.	5	8	Bessel, Miss Olive, Covina, Calif.	3	6	Brunner, Dr. Geo., El Paso, Texas	3	2
Adams, David F., Rochester, N. Y.	4	4	Berglund, M. G., San Francisco, Calif.	14	22	Buchan, Richard J., Chardon, Ohio	6	11
Adams, Lucio, Staten Island, N. Y.	9	12	Bernstein, Arthur H., Chicago, Ill.	3	3	Buhr, N. G., Honolulu, T. H.	7	9
Agnew, Louis S., Chicago, Ill.	8	14	Berson, Isadore, West Hartford, Conn.	7	16	Bullard, Elsie C., Chicago, Ill.	17	22
Ahern, R. F., Los Angeles, Calif.	20	26	Bosmer, Mrs. Lucy, Alameda, Calif.	4	6	Burdick, Harry A., Oakland, Calif.	4	5
Allobach, Gene, Oil City, Pa.	7	19	Bisdel, Clark W., M. D., Brentwood, Wash.*	21	31	Burger, B. J., Chicago, Ill.	2	4
Allen, E. C., Hazardville, Conn.	4	6	Bisdel, Mrs. Margaret, Brentwood, Wash.	2	2	Burkhardt, Ladell, Yonkers, N. Y.	11	38
Altmeueller, Geo. F., Newington, Conn.	4	6	Bislenberg, Rev. H., Oil City, Pa.	26	96	Burnham, Chas. H., Birmingham, Mich.	2	3
Altman, J. H., Rochester, N. Y.	6	8	Bischof, Victor, Stockholm, Sweden	5	6	Bush, John A., Oklahoma City, Okla.	4	4
Amason, Dr. Ed. E., Toronto, Canada	8	17	Bishop DeWitt, Sacramento, Calif.	4	9	Butler, James F., Chicago, Ill.	22	33
Anderson, Mrs. Alice, Berkeley, Calif.	7	13	Bithell, S. R., Pittsburgh, Pa.	2	3	Buxton, Eugenia, Memphis, Tenn.*	26	41
Anderson, Johan, Edgewater, N. J.	3	2	Bittner, B. H., Phoenix, Ariz.	5	3	Byrkit, Elizabeth, Long Beach, Calif.	2	2
Anderson, R. N., Detroit, Mich.	23	34	Bittman, Florence R., Jamaica, N. Y.	14	22	Byrkit, Margaret, Long Beach, Calif.	4	4
Anderson, S. E., Rochester, N. Y.	2	5	Black, Ellen E., New York, N. Y.	7	10			
Archibald, James H., Amsterdam, N. Y.	21	37	Blackman, Robert C., Rochester, N. Y.	6	11	<b>C</b>		
Armstrong, A. Millard, Columbus, Ohio	10	12	Blaha, George W., Western Springs, Ill.	3	9	Cachoux, Lie. Rene, Mexico, D. F.	2	4
Arnau, Jacques, Vienna, France	2	2	Blakelock, Bernice A., Springfield, Mass.	4	4	Calheiros, C. Pedro, Rio de Janeiro, Brazil	2	3
Arrieta, J. W., San Francisco, Cal.	26	38	Blazrock, Carl, Denver, Colo.	2	2	Calomico, J. T., Gustine, Calif.	3	3
Arthur, Russell D., Vernal, N. Y.	7	12	Blight, Arthur, Jarvis, Canada	3	3	Calomico, Virgil, Gustine, Calif.	4	6
Ash, Bill, Ringgold, Ga.	3	2	Blinn, Emily, Brooklyn, N. Y.	3	3	Cameron, K. M., Ottawa, Canada	5	6
Askin, Arnold S., New York, N. Y.	29	50	Blinn, J. E., Brooklyn, N. Y.	2	2	Cannon, Jack, San Francisco, Calif.	5	9
Atkins, R. A., Brooklyn, N. Y.	2	2	Bloom, Michael, Brooklyn, N. Y.	3	3	Carlson, Esther J., Chicago, Ill.	2	2
Aubry, Pierce J., Tulsa, Okla.	6	11	Babin, Pierre, Canon, France	2	2	Cason, Raymond, Montreal, Canada *	1	3
Aukerman, L. T., Los Angeles, Calif.	4	10	Bohlen, Robert A., Westwood, N. J.	15	26	Casler, James J., Woodside, N. J.	11	14
<b>B</b>			Bolt, Irma, Woodhull, Ill.	7	9	Chamberlin, J. C., Forest Grove, Ore.	14	17
Baker, Gladys L., Seattle, Wash.	5	6	Bolt, Ted, Woodhull, Ill.	5	6	Chantler, Dr. M. A., New Toronto, Canada	20	54
Bakker, J. H., Haarlem, Holland	2	2	Booth, Elizabeth, Jackson Heights, N. Y.	2	3	Chaplin, Byron L., McKeesport, Pa.	3	4
Ballantine, James, Vancouver, Canada	2	2	Borishaker, R. L., Paisley, Scotland	3	4	Chase, Kay, New York, N. Y.	2	2
Balzano, Harry, New York, N. Y.	10	24	Borchers, Mrs. Harry, Briarcliff Manor, N. Y.	2	3	Chatwin, Len, Ontario, Canada	2	2
Basha, Cliff, Dubuque, Iowa	3	3	Borella, Piero, Torino, Italy	2	3	Cherniak, Harry, Flushing, N. Y.	2	3
Basha, John L., Jr., Los Angeles, Calif.	2	3	Bostain, C. W., Cincinnati, Ohio	2	3	Cherry, Daniel B., Redding, Calif.	3	3
Barker, I. C., San Francisco, Calif.	9	10	Bothe, Hans, Riverside, Calif.	2	2	Chunda, Betty, Little Neck, N. Y.	2	3
Barnes, Bert, Pleasantville, N. Y.	11	21	Boudet, J. H., Jr., Chicago, Ill.	27	47	Chorpenning, J. K., Marietta, Ohio	22	31
Barnes, Harold D., Rochester, N. Y.	8	10	Bovair, Laverne L., Detroit, Mich.	3	9	Christiansen, Jorgen, Oakland, Calif.	2	2
Barnett, Dr. C. E., Salt Lake City, Utah	3	6	Bowers, Hal, Livingston, Ill.	2	4	Christopher, Frank B., Hyattsville, Md.	3	6
Barnett, Odessa H., Salt Lake City, Utah	5	9	Bowen, Fred L., Christchurch, New Zealand	15	23	Church, Eleanor B., New York, N. Y.	19	26
Barris, Ernest W. G., Collingwood, Canada	13	22	Boyd, Eileen M., West Hill, Canada	6	8	Clark, Dr. Clayton N., Chicago, Ill.	2	2
Baruch, Dr. Leo, Roseville, Calif.*	29	60	Boyd, George D., West Hill, Canada	11	11	Clark, E. L., Evanston, Ill.	2	3
Baye, Dr. Willie, Merced, Calif.	5	8	Boylan, F. J., New York, N. Y.	2	5	Clark, Kim, Kodiak, Alaska	6	6
Baumberger, M. E., Portland, Ore.	18	31	Boys, Jean, Chicago, Ill.	2	2	Clark, L. S., Minneapolis, Minn.	3	3
Baumgartel, Karl A., San Francisco, Cal.	5	9	Braggier, Pierre, Canon, France	3	3	Clark, Mabel V., Los Angeles, Calif.	2	2
Baxter, Edith, Seattle, Wash.	20	36	Branger, Roger L., Redondo, N. Y.	2	2	Clemens, George M., McConnelville, Ohio*	20	34
Bayless, F. R., Oil City, Pa.	3	4	Braser, Geo. F., Los Angeles, Calif.*	1	4	Clemens, Marjorie F., McConnelville, Ohio	2	2
Beaumont, Matheson N., Dunedin, New Zealand	2	2	Braun, Charles H., Webster, N. Y.	1	4	Clement, Luther A., Philadelphia, Pa.	2	2
Beers, Lois T., Oswego, N. Y.	4	6	Braun, Jos. C., Jr., Chicago, Ill.	4	7	Clerihew, Phyllis, Sacramento, Calif.	3	3
Beitel, Mrs. Violet, Concord, Calif.	2	4	Breuer, F. Threl, La Grange, Ill.	17	27	Cohen, Virgil H., Roseville, Calif.	35	86
Becker, A. M., Mt. Vernon, N. Y.	3	3	Brice, Norman R., Clayton, Mo.*	34	87	Coleman, W. L., San Bernardino, Calif.	22	29
Bedford, Mrs. Norma, Christobal, Canal Zone	2	3	Broadhead, Eleanor, Salem, Mass.	2	2	Colley, Joe P., San Bernardino, Calif.	2	2
Bedford, Samuel M., Mt. Vernon, N. Y.	13	29	Broaden, Robert P., Berkeley, Calif.	2	2	Collins, H. M., Brooklyn, N. Y.	2	4
			Brookins, Glenn F., San Bernardino, Calif.	6	9	Colewell, Pauline G., Coral Gables, Fla.	3	3
			Brown, Robert G., Los Angeles, Calif.	6	6	Connery, John H., Minneapolis, Minn.	13	28
			Brown, Bertha, Columbus, Ohio	2	2	Cook, Clarence D., Lakeside, Mich.	3	6
			Brown, Douglas M., Salt Lake City, Utah	3	6	Cooke, Arthur J., Los Angeles, Calif.	22	40
			Brown, Earle W., Detroit, Mich.	15	34			
			Brown, W. R. J., Rochester, N. Y.	4	8			

(Asterisk (\*) indicates exhibitions judged.)

Name	Exh.	St.	Name	Exh.	St.	Name	Exh.	St.
Cooper, Albert E., Omaha, Neb.	3	4	Finne, Mrs. Vella L., Long Beach, Calif.	21	42	Hoagy, Clarence H., Fresno, Calif.	10	12
Cooper, Allard W., Worland, Wyo.	9	13	Fisher, Thomas J., Staten Island, N. Y.	6	12	Heinrich, A. L., Zanesville, Ohio	9	14
Cottingham, Martha L., Los Angeles, Calif.	3	8	Fis, Lillian C., Chicago, Ill.	9	15	Heinrich, Lawrence C., Charlottesville, Va.	6	9
Courtat, Lou, Enclit, Ohio	8	13	Fogg, Roger W., Pleasantville, N. Y.	1	8	Heller, Frank J., Bartlesville, Okla.*	5	13
Cox, David S., Montreal, Canada	4	7	Flavin, J. E., Rochester, N. Y.	3	5	Hendley, Don J., Port Arthur, Tex.	7	9
Craider, Byron, San Gabriel, Calif.*	1	1	Fong, Larry, Pleasantville, N. Y.	4	5	Hess, Charles G., Richmond Hill, N. Y.	20	33
Craider, Otto A., San Gabriel, Calif.	5	13	Fonte, Howard E., New York, N. Y.	5	5	Hess, Edwin H., Richmond Hill, N. Y.	20	27
Craig, Margaret C., No. Marshfield, Mass.	2	3	Forrest, Henry O., Jr., West Englewood, N. J.	10	25	Hessing, Ferrel, Clanton, Mo.	5	7
Cramer, Louise, Salt Lake City, Utah	32	70	Foster, J. Alan, San Diego, Calif.	5	7	Hester, Frank S., Chicago, Ill.	2	6
Crocker, B. B., Boston, Mass.	2	5	Foster, Sarah B., Phoenix, Ariz.	5	7	Hibdon, Carl & Grace, LaGrange, Ill.	4	6
Crofts, Vera L., Chicago, Ill.	3	3	Foster, Wayne C., Phoenix, Ariz.	5	7	Hiett, Lawrence D., Toledo, Ohio	2	3
Crossley, Jack F., Calgary, Canada	3	3	Fredman, Max, Hartford, Conn.	10	19	Hike, Elmer J., Bremerton, Wash.	6	7
Crossley, W. H., Calgary, Canada	2	2	French, Elizabeth S., Los Angeles, Calif.	2	3	Hildebrand, Joel H., Berkeley, Calif.	3	3
Crowell, Henry C., Winnetka, Ill.	4	6	French, Geo. E., Los Angeles, Calif.	3	4	Hill, J. Lawrence, Jr., Rochester, N. Y.	11	15
Culbitt, Ellen, Toronto, Canada	7	7	Friend, V. R., Visalia, Calif.	14	34	Hill, Presley H., Evansville, Ind.	2	3
Comings, Clyde Kay, Salt Lake City, Utah	3	4	Frost, Francis R., Shawnee, Kans.	4	5	Hillgren, Betty L., Chicago, Ill.	2	8
Coombs, Selma, Methuen, Mass.	2	4	Frost, George W., Bristol, R. I.	6	6	Hilton, A. H., Porterville, Calif.	20	33
Curtis, C. R., Lombard, Ill.	4	5	Fuchs, Heinrich, Germany	2	3	Himeno, M. Hilo, Mani, T. H.	11	17
Curtis, Robert E., Davenport, Iowa	3	4	Fuchring, E. Christine, West Hartford, Conn.	2	3	Hinkley, Louis C., Springfield, Mass.	6	8
<b>D</b>			Fulbright, Hazel, Cambridge, Mass.	6	15	Hodgins, Gordon, Toronto, Canada	2	2
Daniels, Arlene H., Pittsburgh, Pa.	4	5	Fulmer, Mrs. M. Johnson, Riverside, Ill.	8	9	Hodnik, Dorothy, Chicago, Ill.	3	4
Danielson, Rose, Chicago, Ill.	3	3	Funkhouser, John W., Stanford University, Calif.	3	4	Hogan, Mrs. Clark, Oklahoma City, Okla.	2	3
Darby, Russell E., Westfield, N. J.	2	3	Furnas, A. D., San Francisco, Calif.	2	2	Holmes, H. R., Decatur, Ill.	3	4
Darling, John S., Chicago, Ill.	3	4	Fuson, Maxine E., Grand Rapids, Mich.	9	9	Holton, John J., St. Louis, Mo.	7	11
Davis, Bruce R., Salt Lake City, Utah	3	8	<b>G</b>			Hon, Yook O., Brooklyn, N. Y.	11	14
Davis, M. S., River Forest, Ill.	8	11	Galloway, Jas., Burlington, Canada	5	5	Hope, Donald S., Bronx, N. Y.	8	14
Davis, Neel D., Chicago, Ill.	7	9	Ganuchan, James J., New Orleans, La.	5	7	Hopkins, John O. Jr., Wilmington, Del.	7	10
Deavison, John E., Oakland, Calif.	7	15	Gariglio, Riccardo, Torino, Italy	2	4	Horne, B. B., Chicago, Ill.	4	6
Deegging, Edward R., No. Syracuse, N. Y.	3	4	Garlick, P. A., Manchester, Conn.	5	6	Horney, Col. Wm. C., Tulsa, Okla.*	6	7
DeGottardi, G. W., Watonsville, Calif.	3	3	Garrod, R., San Bernardino, Calif.	6	8	Horton, Terry, Whittier, Calif.	17	41
Delaney, Frederick E. Jr., Hartford, Conn.	2	3	Gass, L. A., Reading, Pa.	2	2	Howard, Carolyn de con, West Hartford, Conn.	10	14
Dell, Hubert G., Toronto, Canada	1	4	Gehardt, F. C., Erie, Pa.	10	15	Houden, Robert, Jr., Oakland, Calif.	2	3
Dennis, W. L., Decatur, Ill.	1	6	Gebhardt, H. L., Erie, Pa.	29	28	Howe, Chas. A., Homewood, Ill.	21	32
Derslich, C. F., Detroit, Mich.	5	7	Gerdau, Carl, New York, N. Y.	2	2	Howland, Rosamond, Chicago, Ill.	2	2
Desmond, Alice Curtis, Newburgh, N. Y.	6	7	Gershauer, Gabby, Sacramento, Calif.	7	11	Hubbard, John H., Pittsburgh, Pa.	2	2
Dickinson, B. L., Bakersfield, Calif.	8	11	Gerke, Robert H. Jr., Marietta, Ohio	6	10	Hughes, C. Don, Amarillo, Texas	5	5
Dieter, C. F., Los Angeles, Calif.	2	5	Getzenauer, C. W., Forest Grove, Ore.	8	14	Hughes, Donald J., Rochester, N. Y.	2	2
Dietrich, H. M., Baltimore, Md.	2	2	Giles, S. R., South Gate, Calif.	7	9	Hulet, Betty Henderson, Chicago, Ill.*	12	19
Dillity, Elizabeth, New York, N. Y.	4	8	Gill, Joseph B., Salt Lake City, Utah*	1	2	Hunter, Ralph W., Pittsburgh, Pa.	2	3
Dixon, Joe M., Roseville, Calif.*	34	78	Gilleland, Paul S., St. Louis, Mo.	17	37	Hussey, Jean L., Belchertown, Mass.	8	20
Dobrich, Edward, Cleveland, Ohio	6	20	Gillespie, Wm. R., San Francisco, Calif.	2	2	Hutchinson, Edward W., Sharon, Conn.*	11	20
Dondalson, Alice Juliet, Ill.	2	2	Gingrich, Audrey, Detroit, Mich.	15	32	<b>I</b>		
Doolittle, James E., Ossining, N. Y.	21	35	Giudici, Norma J., Santa Clara, Calif.	5	5	Irish, Floyd A., Sunnyvale, Calif.	2	2
Doolittle, Ruth T., Ossining, N. Y.	8	9	Glassman, M., Cincinnati, Ohio	2	3	Irvine, Eleanor, Berkeley, Calif.	3	8
Dowling, Edward, Sharon, Hill, Pa.	4	8	Gluck, Betty, Flushing, N. Y.	4	4	Inou, W. Roy, Halifax, Nova Scotia	3	3
Draycott, Lillian C., Brooklyn, N. Y.	10	15	Gluck, Herman, Flushing, N. Y.	7	7	Ito, Monte T., Honolulu, Hawaii	12	10
Drosch, E. C., Decatur, Ill.	9	9	Goppel, O. A., Edgewater, N. J.	5	7	Ives, Dr. R. E., Stager, Canada	2	3
Drosch, M. V., Decatur, Ill.	6	7	Gugate, J., Manitowish, Wis.	7	7	<b>J</b>		
Dudzick, Joe L., Richmond, Calif.	5	8	Goldberg, Jules, New York, N. Y.	2	3	Jackson, Blake S., Belchertown, Mass.	10	27
Duivapart, Julien, Anvers, Belgium	2	3	Goldberg, Virginia, Reading, Ohio	31	71	Jacobson, R. M., Minneapolis, Minn.	3	4
Dulzades, Orestes, Havana, Cuba	10	12	Goldman, Edna, Great Neck, N. Y.	26	48	Jarvis, Walter, New York, N. Y.	6	9
Duncan, Donald P., St. Paul, Minn.	8	8	Goldman, Robert J., Great Neck, N. Y.*	14	70	Javurek, Wm. J., Cicero, Ill.	21	29
Dunnigan, L. B., Royal Oak, Mich.	5	5	Goldsack, Jack A., New York, N. Y.	35	85	Jeffers, Mrs. Pearl, Detroit, Mich.	6	6
Durba, Bertha, Bronx, N. Y.	2	2	Goldshtein, Dr. Chas., New York, N. Y.	2	2	Jentgen, Rene, Luxembourg*	3	4
Dyer, Allan V., Bountiful, Utah	5	6	Gollusich, Fern, Chicago, Ill.	2	3	Johnson, Alden, Santa Barbara, Calif.	8	12
Dyer, H. A., Amarillo, Texas	4	4	Goodnow, Bill, Chicago, Ill.	7	9	Johnson, Carsten W., Pleasantville, N. Y.	35	74
Dyer, W. W., Glendora, Calif.	2	2	Goodwin, S. Allen, Greyhall, Wyo.	12	20	Johnson, Elmer R., Springfield, Mass.	10	26
<b>E</b>			Gorson, Bernard, Flushing, N. Y.	23	45	Johnson, Geo. F., State College, Pa.**	17	34
Eagin, Howard C., Haverstown, Pa.	2	2	Grant, Alex., Detroit, Mich.	11	18	Johnson, G. Lewis, Winthrop, Maine	10	58
Earl, Ruth, Baldwin, N. Y.	3	1	Grant, D. W., Franklin, Pa.*	35	75	Johnson, H. J., Chicago, Ill.*	10	80
Eaton, Wm. G., Toronto, Canada	5	6	Green, Chas. H., Los Gatos, Calif.	3	6	Johnson, J. F., Minneapolis, Minn.	2	3
Ebbefeld, Ernst, Jackson Heights, N. Y.	11	25	Greenhalgh, Maj. Wm. Jr., Seattle, Wash.	2	3	Johnson, Dr. Oland, Bloomington, Ill.	2	4
Eckert, Jean Grace, Richmond Heights, Mo.	2	2	Greenhood, Henry W., Los Angeles, Calif.	31	59	Johnson, Opalene, Pittsburgh, Pa.	2	4
Edgumbe, Iram M., Rochester, N. Y.*	11	17	Greenquist, R. E., New York, N. Y.	19	26	Johnson, Helen, San Francisco, Calif.	2	2
Edgerton, Dr. Robert F., Rochester, N. Y.	3	5	Gregory, Marguerite, Dayton, Ohio	2	2	Johnson, J. Farrell, Dayton, Ohio	4	6
Ehret, Rella Stanford, Los Gatos, Calif.	16	26	Grother, Mrs. Earl, So. Zanesville, Ohio	2	2	Jones, Betty M., San Francisco, Calif.	2	2
Ehret, Rita S., Los Gatos, Calif.	18	30	Grunter, Cora A., Zanesville, Ohio	2	2	Jones, Ralph E., Columbus, Ohio	7	17
Elliott, Rex R., Ewa, Hawaii	4	6	Gurriere, Noni, Mountain View, Calif.	15	30	Jones, Mrs. R. M., Prescott, Ariz.*	21	29
Elliott, Wm. P., San Diego, Calif.	6	9	Guthrie, Mrs. Gloria G., San Luis, Calif.	4	7	Jossy, Wilfred E., Bend, Ore.	4	4
Ellison, A. H., Calgary, Canada	2	4	Gustafson, Herbert H., St. Paul, Minn.	2	4	Justice, Nan, Raleigh, N. C.	7	15
Elsperson, Mrs. Frances, Tulsa, Okla.	2	3	<b>H</b>			<b>K</b>		
Elston, Roy T., Warwick, N. Y.	12	18	Haga, Adeline, Chicago, Ill.	2	2	Kaplan, Elisabetha, Los Angeles, Calif.	2	2
Emanuelson, C. R., Chicago, Ill.*	1	5	Hagg, Virginia A., Reading, Pa.	2	2	Kashey, A. C., St. Louis, Mo.	2	3
Emerson, R. L., San Bruno, Calif.	2	3	Haisot, Dr. Grant M., Rochester, N. Y.	6	8	Kassler, Charles, San Diego, Calif.	4	6
Engel, Frederick W., Jamaica, N. Y.	2	2	Hall, C. G., Birkbank, Calif.	6	8	Kaston, Dr. B. J., New Britain, Conn.	19	39
Englet, John F., Rochester, N. Y.	3	5	Hamilton, Harvey, Redondo Beach, Calif.	3	6	Kazumi, Tamura, Kanakura City, Japan	2	3
Engel, Frederick W., Jammamika, N. Y.	2	2	Handsyde, R. B., Springfield, Mass.	12	16	Keating, Dorothy S., Miami Springs, Fla.	2	3
Egenbright, Eric L., North Hollywood, Calif.	3	4	Hanson, L. D., Minneapolis, Minn.	3	4	Kendrick, A. M., Biltville, Wash.	8	9
Erddy, Ernie, Denver, Colo.	8	10	Hardie, Dale B., Oak Terrace, Minn.	5	11	Kennedy, Jane, New York, N. Y.	2	2
Ernsting, Elizabeth, Chicago, Ill.	7	10	Hardy, Olive M., Toronto, Canada	8	14	Kennedy, Joe E., Tulsa, Okla.*	32	73
Everest, Charles J., Calgary, Canada	3	3	Harrison, Florence, Great Neck, N. Y.	2	4	Kenner, Cdr. J. L., Boston, Mass.	25	44
Eves, Alice J., St. Catharines, Canada	2	2	Harrison, Herbert, Great Neck, N. Y.	10	32	Kibbe, Gene, Fairfax, Calif.	3	3
<b>F</b>			Hartman, Helen, Chicago, Ill.	6	7	Kidner, Charles F., Hamilton, Canada	2	4
Faught, Dr. Francis Ashley, Philadelphia, Pa.	5	5	Hartshorne, Vada, Tulsa, Okla.	5	5	Kidwell, O. A. "Oak", Pasadena, Calif.*	8	12
Fay, Mrs. Alice, San Francisco, Calif.	2	3	Hatch, Mary B., Oakland, Calif.	2	2	Kinder, Wilfred, Monson, Mass.	10	23
Fay, Mrs. T. R., Hackensack, N. J.	19	23	Haug, Louise, Ames, Iowa	2	2	Kingsbury, Francis A., Ponca, Neb.	5	7
Fayman, Lynn, La Jolla, Calif.*	1	1	Hawthaler, Kenneth, Milwaukee, Wis.	6	6	Kirby, F. C., St. Louis, Mo.	2	2
Feagans, Mrs. Katherine, Bremerton, Wash.	12	16	Hawkins, W. W., Pemberton, N. J.	2	2	Kirkland, James Lee, Chicago, Ill.	34	75
Fechter, Helen E., Bozeman, Mont.	3	4	Hayes, Austin E., LaGrange Park, Ill.	2	2	Kirkland, Marie R., Bountiful, Utah	12	19
Feldman, Clara, Brooklyn, N. Y.	5	6	Hayes, Lenore Bliss, LaGrange Park, Ill.	24	46	Kirkwood, W. K., Hamilton, Canada	2	4
Fernandez, Frank J., Rochester, N. Y.	24	40	Hayward, Donald E., Long Beach, Calif.	3	5	Kivabo, Reijo, Helsinki, Finland	4	5
Fields, Maxwell B., Great Neck, N. Y.	17	19	Hayward, Elva H., Long Beach, Calif.	2	5	Kleinhardt, B. H., Rochester, N. Y.	9	10
Fife, Ollie, Washington D. C.	6	11	Haz, Mrs. Louise, Pittsburgh, Pa.	23	29	Klemovich, Lt. Col. Jno. T., Scott, A. F. B., Ill.	2	2

[illegible]



Name	Exhib.	Sl.	Name	Exhib.	Sl.	Name	Exhib.	Sl.	
Scheetz, Veronica L., Beverly Hills, Calif.	16	31	Suter, Al, Chicago, Ill.	10	17	Wallin, Ann R., Albany, N. Y.	15	19	
Schleicher, Cecilia, So. Pasadena, Calif.	2	3	Swain, Rev. Joseph R., Middletown, Conn.	2	5	Wallin, Freeman F., Albany, N. Y.	6	9	
Schlesinger, Kurt, Pittsburgh, Pa.	4	7	Suzuki, Shigen, Tokyo, Japan	2	2	Walsh, Mrs. Thelma L., Ojai, Calif.	7	10	
Schmidt, Martin J., Chicago, Ill.	31	55	Swannie, S. J., Hamilton, Canada	3	6	Walter, Warren Z., Los Angeles, Calif.	4	10	
Schmidell, Doris, Kentville, Calif.	3	5	Swanson, Robert W., Minneapolis, Minn.	2	2	Walther, Rev. J. A., Pittsburgh, Pa.	2	4	
Schneider, H. R., Spencerport, N. Y.	13	20	Sweet, Mrs. Irene, Green Bay, Wis.	16	26	Wanzer, Douglas H., Springfield, Mass.*	27	54	
Schroeder, M. C., Minneapolis, Minn.	2	4				Ward, V. E., Angels Camp, Calif.	24	41	
Schwartz, Alfred G., Brooklyn, N. Y.	20	66				Wark, J., St. Paul, Minn.	3	4	
Schwartz, Harold V., Milwaukee, Wis.	2	4				Warren, Geo. M., Temple City, Calif.	5	8	
Schwarz, Roy, Blue Island, Ill.	3	1				Webb, Harry, Minneapolis, Minn.	2	4	
Seckendorf, Jos., Jamaica, N. Y.	23	41				Weber, Norman E., Roumanville, Pa.	17	34	
Seidman, Monas, Brooklyn, N. Y.	2	2				Webster, Claire E., Berkeley, Calif.	19	30	
Seldige, H., Honolulu, Hawaii	7	11				Weinard, W. G., Seattle, Wash.	13	20	
Sevenson, E. Parker, Vancouver, B. C.	3	4				Weinard, F. F., Urbana, Ill.	2	2	
Sevester, Dr. Loudan, Vienna, France	3	3				Weisenburger, H. F., Norwood, Mass.	3	6	
Shaffer, Jane, St. Louis, Mo.	4	6				Westkamp, Dr. A. H., Los Angeles, Calif.	4	4	
Sharon, Mrs. Joe M., Pittsburgh, Pa.	24	31				Weitzman, Frank E., Staten Island, N. Y.	2	4	
Shaw, Frederic B., Bronx, N. Y.	23	37				Wells, Ethel, North Bergen, N. J.	12	16	
Shaw, Jack, Claremont, Calif.	3	3				Wells, Ruth V., Chicago, Ill.	20	32	
Shaw, Art F., Dayton, Ohio	16	32				Western, Howard A., Salt Lake City, Utah	12	28	
Shedvitz, H. W., Bremerton, Wash.	2	2				Westmark, Mrs. M. V., Minneapolis, Minn.	2	4	
Sheldon, H. D., West Caldwell, N. J.	19	29				Wetherby, James R., Pittsburgh, Pa.	4	4	
Shelton, Martha, Ottawa, Canada	2	1				Weymouth, W. A., Rockford, Ill.	2	4	
Shenon, John T., Minneapolis, Minn.	33	67				Whitcomb, Edwin B., Altam, Ill.	4	4	
Shew, C., Watsonville, Calif.	2	3				Whitehead, James C., Leeburg, Pa.	2	2	
Shrader, John J. S., Glenmore, Pa.	4	7				Whiteside, Theresa, Long Beach, Calif.*	20	32	
Shulver, Pearl B., Garden City, N. Y.	7	10				Whittier, Mrs. Carl S., Marblehead, Mass.	3	5	
Sicks, Harry A., San Francisco, Calif.	6	8				Whitman, David, Halifax, Nova Scotia	6	8	
Sicora, R. G., Minneapolis, Minn.*	3	4				Wickley, R., Cleveland Heights, Ohio	5	7	
Sichen, Glenn F., Long Beach, Calif.	3	6				Widder, Albert, Forest Hills, N. Y.	29	68	
Sichemler, Robert, Luxembourg, Luxem.*	5	6				Wiegand, Shirley, Clearwater, Fla.	3	3	
Sinard, F. Wall, Montreal, Canada	9	13				Wignot, Albert, Shrewsbury, Mass.	2	3	
Sinerman, Jane, Davenport, Iowa	2	2				Wilke, John H., St. Paul, Minn.*	33	51	
Simmons, George C., Carlsbad, New Mex.	6	0				Wilkins, Lewis M., Chicago, Ill.	7	9	
Simpson, Roy, Long Beach, Calif.	2	2				Willer, D. L., Rochester, N. Y.	2	2	
Sims, Lt. Col. Ralph, Springfield, Mass.	21	34				Williams, David H., Oswego, N. Y.	6	6	
Siskmore, E. Lorraine, New Hyde Park, N. Y.	12	16				Williams, J. Harold, Hartford, Conn.	2	2	
Smith, Charlotte B., Seattle, Wash.	15	24				Williamson, Floyd E., Long Beach, Calif.	2	4	
Smith, Dorothy Marie, Seattle, Wash.	13	16				Wilson, Edward C., Brooklyn, N. Y.	18	29	
Smith, Edith Stewart, New York, N. Y.	5	7				Wilson, Ethel L., Plainfield, N. J.	2	3	
Smith, J. Douglas, Lancaster, Pa.	7	12				Wilson, Myrtle J., Wilkinsburg, Pa.	9	10	
Smith, Morrison A., Denver, Colo.	17	23				Wing, Mary K., San Diego, Calif.	7	8	
Smith, Olive L., Lynbrook, N. Y.	3	4				Wittman, Nora E., State College, Pa.	2	2	
Smith, Dr. S. Wayne, Salt Lake City, Utah*	4	9				Wohlmer, Ruth, London, England	11	22	
Snodgrass, Wm. S., St. Louis, Mo.	2	2				Wohlman, Henry A., New York, N. Y.	6	10	
Snyder, Mrs. Earl V., Rochester, N. Y.	4	5				Wolf, Julius, Chicago, Ill.	3	4	
Soper, R. W., Port Arthur, Canada	28	51				Wolf, Paul J., Putnam Valley, N. Y.**	13	75	
Soracy, Frank J., Long Island City, N. Y.	19	35				Wolffson, Frances R., New York, N. Y.	20	27	
Sorensen, Dora M., Minneapolis, Minn.	7	9				Wolffson, Samuel M., New York, N. Y.	23	29	
Soule, Mildred, New York, N. Y.	2	2				Wolgemuth, Phyllis, Chicago, Ill.	7	12	
Spearmen, Virginia, Omaha, Neb.	7	9				Wood, Carol V., Merced, Calif.	2	3	
Stahl, Richard, Chicago, Ill.	4	7				Wood, George M., Chicago, Ill.	10	18	
Stamm, William, Syracuse, N. Y.	6	8				Wood, Ruth, Chicago, Ill.	2	4	
Stark, Mrs. Alice, Toronto, Canada	4	9				Wood, Wm., Halifax, Nova Scotia	2	2	
Stark, Wes, Toronto, Canada	5	7				Wren, W. A., Newport, Ohio	2	2	
Stark, George F., Oil City, Pa.*	28	56				Wright, C. L., East Orange, N. J.	26	52	
Steele, Sidney, Yakima, Wash.	2	3				Wright, Robert, Port Kennedy, Pa.	2	2	
Steinler, L. L., Urbana, Ill.	10	13				Wright, W. Z., Blue Island, Ill.	4	4	
Stemen, J. M., Goshen, Ind.	6	7				Wu, Francis, Hong Kong, China	4	7	
Stemo, Rudrick A., Chicago, Ill.	2	2				Wu, Dr. K. H., Hong Kong, China	4	8	
Stern, Samuel, New York, N. Y.	26	46				Wu, Ocean, Hong Kong, China	3	5	
Stevens, Iler, Ventura, Calif.	6	8							
Stibler, Vincent L., Brooklyn, N. Y.	11	20							
Stimson, A., Lynnfield, Mass.	2	2							
Strich, Leone M., San Diego, Calif.	2	2							
Striz, Eugene P., Chicago, Ill.	2	2							
Stoddard, Frank M., Binghamton, N. Y.	4	6							
Straus, Morton, University Heights, Ohio	9	15							
Streib, Wm. C., Somerville, N. J.	4	4							
Stroschinsky, T., Berkeley, Calif.	2	3							
Strindberg, Robert, West Hartford, Conn.	2	2							
Stroh, Anne E., Chicago, Ill.	3	3							
Struthers, Annie, Klamath Falls, Ore.	2	4							
Storm, W. E., Pittsburgh, Pa.	6	7							
Sullivan, Walter F., San Francisco, Calif.	6	8							

T		
Takahashi, Dr. Henry M., Berkeley, Calif.	15	81
Taylor, R. C., No. Hollywood, Calif.	6	9
Temple, Mildred, Wellesley, Mass.	4	5
Thaw, Sandra R., Washington, D. C.	32	68
Thieme, Raymond, Appleton, Wis.	3	3
Thomas, Lincoln S., Toronto, Canada	2	4
Thomas, Malcolm, New York, N. Y.	3	3
Thompson, Geo. T., El Paso, Texas	2	2
Thompson, Grace A., El Paso, Texas	11	18
Thornhill, H. A., Merced, Calif.	36	83
Thornton, Rev. Wm. G., Falconer, N. Y.	12	17
Thouiller, Robert, Vienna, France	7	9
Thouiller, Mme. Yvette, Vienna, France	5	7
Thurston, L. A., Detroit, Mich.	12	10
Tickle, Carol C., Rochester, N. Y.	2	4
Tilbeck, Joe J., San Mateo, Calif.	2	2
Tinkovsky, M. Nicolas, Vienna, France	4	5
Tjonhohn, Marvin T., Minneapolis, Minn.	3	4
Toil, Grant L., Windsor, Canada	6	9
Toel, Dr. Giovanni, Modena, Italy	9	14
Toensend, Bertha S., Johnstown, Pa.	16	26
Toensend, Ist Lt. Lawrence D., New York, N. Y.	7	8
Torot, Edward G., Oshawa, Canada	10	40
Trapp, Lewis A., Toronto, Canada	26	50
Trach, Rudolph, Chicago, Ill.	16	19
Trehear, Phyllis, Toronto, Canada	29	32
Tremblay, Louis R., New Holland, Pa.	7	9
Tribby, Mrs. Myrtle, New Holland, Pa.	8	12
Trindle, Art, Los Angeles, Calif.	11	16
Troncy, Charles, Whipple, Ariz.	2	4
Trowell, Claire, Pittsburgh, Pa.	3	3
Tucker, Erwin A., Kirkwood, Mo.	5	12
Tucker, Mrs. Mary Florence, Chicago, Ill.	18	35
Tueller, Velma, Salt Lake City, Utah	5	10
Turner, Dr. Carol C., Memphis, Tenn.	2	3
Turner, Dorothy, Winnetka, Ill.	2	2
Turo, Jose Carol, Mexico, D. F.	12	18
Tuttle, Larned L., La Jolla, Calif.	11	13
Twardowski, Walter G., Manchester, Conn.	2	2

U		
Underwood, Arthur M., Rochester, N. Y.	2	4

V		
Van Meter, James T., Cambridge, Mass.*	7	14
Van Raalte, Ben, New York, N. Y.	11	12
Vedder, C., Vista, Calif.	3	5
Venez, Herman, Rochester, N. Y.	2	2
Vener, Bernice M., San Francisco, Calif.	3	4
Vignale, Adolph, New Toronto, Canada*	34	82
Vigier, Claude, Roubaix, France	3	5
Vlatten, Stanley, Brooklyn, N. Y.	3	3
Vogel, Raymond S., St. Louis, Mo.	3	4

W		
Waddle, Harry L., Port Dover, Canada	2	4
Wagner, Mrs. Antoin B., Boston, Mass.	2	2
Wahman, I. Phil, Chicago, Ill.	3	5
Walgreen, Mrs. Chas. R., Chicago, Ill.	28	51
Walker, Ann Mabel, Brooklyn, N. Y.	25	54
Walker, J. D., Brooklyn, N. Y.	22	43
Wallace, C. D., Salt Lake City, Utah	8	19
Walker, Louis, Charlotte, N. C.	12	17

Z		
Zakany, Ing., J. L., Mexico, D. F.	16	27
Zeyn, Edgar A. B., Hamburg, Germany	2	8
Ziefelski, Z. A., Milwaukee, Wis.	2	2
Zinn, Murray, Brooklyn, N. Y.	10	14
Zirinsky, Daniel, Brooklyn, N. Y.	18	23
Zirngib, Rudolph, Rochester, N. Y.	16	30
Zotto, Harry L., Los Angeles, Calif.	3	6

## Who's Who In Nature Photography 1954

Compiled by Louise K. Broman, APSA

Exhibitions listed include Chicago, Rochester, Cincinnati, Columbus, Buffalo, Denver, Detroit, Santa Barbara, PSA (Chicago), Mississippi Valley, and Kentucky.  
E—Exhibition, S—Slides, P—Prints  
Asterisk indicates Judge

A		E S P	
Abele, Mary, Evanston, Illinois	5 2 3	Anderson, Alice, Berkeley, Calif.	4 5 —
Adams, Blanche H., Phoenix, Ariz.	6 14 8	Anderson, Arthur E., Chesterton, Ind.	4 3 6
Akers, Archie W., Milbrae, Calif.	6 — 11	Archibald, James H., Amsterdam, N. Y.	6 9 —
Amble, Arthur W., New York, N. Y.	3 — 8	Armstrong, A. Millard, Columbus, Ohio	2 2 —
		Ash, Bill, Ringgold, Ga.	2 3 —

**B**

Balentine, Grace M., Upper Montclair, N. J.	5 5 7
Baltus, Harry, New York, N.Y.	5 10
Barker, I. C., San Francisco, Calif.	8 13
Barnell, C. G., Merced, Calif.	2 4
Barnes, Harold D., Rochester, N. Y.	2 2
Barr, Ernest W. G., Collingwood, Ont., Canada	10 25
Barton, Malcolm J., Beverly, Mass.	7 15
Bayer, Dr. Willis M., Merced, Calif.	8 0
Batts, H. Lewis, Jr., Kalamazoo, Mich.	9 20
Batty, Dorothy, Chambersburg, Pa.	10 21
Bever, Louis T., Oswego, N. Y.	2 3
Belland, Norma C., Cristobal, C. Z.	2 4
Berford, Samuel M., Mt. Vernon, N. Y.	3 6
Benson, Isadore, Hartford, Conn.	2 3
Beyeler, Urs, Bern, Switzerland	2 4 3
Biedel, Dr. Clark W., Bremerton, Wash.	11 19
Biedel, Margaret B., Bremerton, Wash.	8 14
Bieneman, Rev. H., Gil City, Pa.	9 16
Bieneman, Jean, LeMans, France	6 9
Bittman, Florence R., Jamaica, N. Y.	1 6
Blackmon, Robert C., Rochester, N. Y.	8 17
Blackrick, Carl A., Denver, Colo.	3 4
Black, Miles B., Jackson, Mich.	2 2
Blyth, Alfred, Edmonton, Canada	3 5
Bohlen, Robert A., Westwood, N. J.	4 8
Bones, Thomas J., Vancouver, Wash.	2 4
Born, B. C., Longmeadow, Mass.	2 4
Bostain, C. W., Cincinnati, Ohio	2 5
Bother, Hans, Riverside, Calif.	2 2
Boutler, J. H., Jr., Chicago, Ill.	6 13
Bourne, Edward H., Penfield, N. Y.	6 13
Bors, Jean, Chicago, Ill.	2 2
Brassine, Philip, Seattle, Wash.	4 5
Braun, Louis W., Chicago, Ill.	9 19 2
Brewer, F. Thrall, LaGrange Park, Ill.	2 3
Brewster, George C., Arlington, Va.	5 7
Brice, Norman, Clayton, Mo.	2 6
Bulle, Terence, Chicago, Ill.	2 2
Burman, Louise K., Chicago, Ill.	11 26 25
Brookins, Glenn E., San Bernardino, Calif.	2 3
Brown, Earle W., Detroit, Mich.	2 2
Brownlie, John, Elsternwick, Australia	1 8
Brull, Chester Paul, San Bernardino, Calif.	7 7 1
Brull, Lucella Carolyn, San Bernardino, Calif.	8 12
Burger, Raymond J., Chicago, Ill.	2 4
Burkhardt, Ludolf, Yonkers, N. Y.	2 4
Buxton, Eugene, Memphis, Tenn.	10 13 10
Byrkit, Elizabeth, Long Beach, Calif.	1 1

**C**

Campbell, Jane Peterson, Coal City, Ill.	2 2
Carmack, Dr. J. C., San Bernardino, Calif.	2 4
Chamberlin, Dr. Joseph C., Forest Grove, Ore.	4 5
Chastler, Dr. M. A., New Toronto, Canada	6 17
Church, Eleanor B., New York, N. Y.	6 8
Ciggett, Majorie, Bowling Green, Ky.	3 6
Clark, Kim, Kodiak, Alaska	4 6
Clark, Lawrence S., Minneapolis, Minn.	4 6
Clary, Irvin R., Berkeley, Calif.	2 3
Clemens, George, McConnellville, Ohio	6 11
Cleven, Cecelia, Chicago, Ill.	1 5
Cochran, Dr. Robert M., Omaha, Neb.	4 8
Coleman, Cy, Detroit, Mich.	8 20
Coleman, W. L., San Bernardino, Calif.	9 17
Colelin, Lily, Los Angeles, Calif.	2 4
Colewell, Pauline G., Champaign, Ill.	5 7
Conklin, D. R., Chicago, Ill.	2 4
Cook, Clarence D., Lakeside, Mich.	2 4
Cooke, Arthur J., Los Angeles, Calif.	9 22
Cooper, Albert E., Omaha, Neb.	6 7
Cooper, Alfred W., Worland, Wyo.	4 5
Coopridge, J. L., Evansville, Ind.	3 4
Crockett, Harry L. & Ruth, Phoenix, Ariz.	2 5
Cullitt, Ellen, Toronto, Canada	5 9
Cunliffe, Selma, Methuen, Mass.	3 4
Curry, Everal B., Buffalo, N. Y.	3 7
Cutak, Ladislav, St. Louis, Mo.*	1 1

**D**

Daniels, Arlene H., Pittsburgh, Pa.	3 8
D'Arcy, Hazel, Riverside, Ill.	3 3
Davison, Joan E., Oakland, Calif.	2 3
Deckerick, M. M., Carpinteria, Calif.*	2 5
Duggings, Dr. E. B., N. Syracuse, N. Y.	4 7
Dunston, Edgar W., Kirkwood, Mo.	2 2
Dunsmuir, Alice C., Newburgh, N. Y.	7 9
Dwyer, Anne Pilger, Chicago, Ill.*	1 1
Dudlittle, James, Ossining, N. Y.	7 10
Dudlish, E. C., Decatur, Ill.	2 2
Durba, Bertha, Bronx, N. Y.	3 4
Dyer, William W., Glendora, Calif.	4 0

**E**

Edgcombe, Jean M., Rochester, N. Y.	5 9
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**E S P**

Edwards, O. C., Bangalore, India	3 11
Elliot, William P., San Diego, Calif.	4 4
Elliot, Rex H., Ewa, Hawaii	4 5
Elston, Roy T., Warwick, N. Y.	4 6
Eng-Hock, Chan, Penang, Malaya	3 9
Engle, Fred, Jamaica, N. Y.	2 4
Engler, John F., Jr., Rochester, N. Y.	7 17
Eisenberger, H. J., Bloomington, Ill.**	5 13
Essington, Elizabeth, Chicago, Ill.	3 5

**F**

Falkenstein, John A., Reading, Pa.	5 6
Farr, Willard H., Chicago, Ill.	5 10 3
Farrington, Tod, Chicago, Ill.	4 7 11
Faught, Dr. Francis A., Philadelphia, Pa.	6 7 3
Fay, Mrs. T. R., Hackensack, N. J.	1 5
Feagans, Katherine M., Bremerton, Wash.	6 8
Feagans, Raymond G., Bremerton, Wash.	3 8
Fesher, Helen E., Bozeman, Mont.	1 9
Ferguson, Mrs. J. K., Toronto, Canada	2 4
Ferguson, Mary W., Toronto, Canada	2 5
Fernandez, Frank J., Rochester, N. Y.	6 9
Finner, Vella L., Long Beach, Calif.	6 10
Firth, Caryl R., Trappe, Md.	7 12
Firth, Tom, Trappe, Md.	3 4
Fitzgerald, Georgina H., Chicago, Ill.	2 2
Flagg, Roger W., Pleasantville, N. Y.	5 7
Foote, Howard E., New York, N. Y.	10 16 17
Foster, J. Alan, San Diego, Calif.	7 10
Foster, Sarah B., Phoenix, Ariz.	2 4
Friend, Vernal R., Visalia, Calif.	2 6
Fuller, Mrs. M. Johnson, Riverside, Ill.	4 9
Fuson, Maxine E., Grand Rapids, Mich.	5 8 3

**G**

Galloway, James W., Burlington, Canada	2 5
Gantner, Herman, New York, N. Y.	3 6
Garlick, Frederick A., Manchester, Conn.	2 2
Garrod, Richard M., San Bernardino, Calif.	2 2
Geldhardt, Frank C., Erie, Pa.	5 10
Geldhardt, Harry L., Erie, Pa.	3 4
Gecke, Robert H., Jr., Marietta, Ohio	0 15
Gettemanet, Charles W., Forest Grove, Ore.	5 6
Gibson, H. Lou, Rochester, N. Y.***	4 5 7
Gilchrist, James C., Perthshire, Scotland	4 10
Giles, S. R., South Gate, Calif.	3 3
Gingrich, Audree, Detroit, Mich.	6 9
Giudici, Norma J., Santa Clara, Calif.	2 3
Goff, Milton R., Rochester, N. Y.*	2
Goldman, Robert J., Great Neck, N. Y.	6 10
Gondwin, S. Allen, Worland, Wyo.	3 3
Grant, D. W., Franklin, Pa.	8 13
Greenhood, H. W., Hollywood, Calif.	10 17
Greenough, Louise, K., Butte, Mont.	7 4
Grefe, Henry J., Saginaw, Mich.	3 7
Gregory, Marguerite, Dayton, Ohio	10 17
Grother, Earl L., Zanesville, Ohio	3 4
Grill, Richard D., Baltimore, Md.	2 4
Guerriere, Nona, Mountainview, Calif.	2 3

**H**

Haist, Dr. Grant M., Rochester, N. Y.	8 8 29
Hamilton, Katherine F., Downers Grove, Ill.	3 3
Harlow, Dr. William, Syracuse, N. Y.	3 5 2
Haushalter, Kenneth H., Milwaukee, Wis.	2 2
Havens, Austin E., LaGrange Park, Ill.	3 6
Havens, Lenore Bliss, LaGrange Park, Ill.	7 13
Heagy, Clarence H., Fresno, Calif.	1 8
Heinrich, Lawrence G., Charlottesville, Va.	2 2 1
Herald, C. L., Midland, Texas	6 8
Hessing, Ferrel W., St. Louis, Mo.	4 7
Hibbard, F. Gardiner, Grapevine, Texas	10 22
Hicks, Raymond S., Jersey City, N. J.	2 2
Hiett, Lawrence D., Toledo, Ohio*	10 20
Hike, Elmer J., Bremerton, Wash.	2 5
Hill, J. Lawrence, Jr., Rochester, N. Y.*	4 5
Hilton, A. H., Porterville, Calif.	6 7
Himeno, M. Hilo Lachina, Maui, Hawaii	5 10
Hoesler, Henry G., Philadelphia, Pa.	2 2
Hogan, Edith R., Oklahoma City, Okla.	2 6
Hoke, Harry G., Stillwater, Okla.	2 5
Hollatz, Arthur C., Bloomington, Ill.	3 5
Holman, Robert C., Millinburg, Pa.	2 5
Hon, Yook O., Brooklyn, N. Y.	2 3
Howard, Carolyn deCoo, West Hartford, Conn.	4 3 4
Howard, Laurence A., West Hartford, Conn.	3 4
Howe, Charles A., Homewood, Ill.	5 6
Howland, Rosamond, Chicago, Ill.	2 2
Hulet, Betty Henderson, Chicago, Ill.	3 2 5
Hutchinson, Edward W., Sharon, Conn.	4 9
Hylton, Guy S., Stony Creek Mills, Pa.	2 3

**J**

Jackson, Herbert, Signal Mountain, Tenn.	3 8
Jackson, Richard H., Cincinnati, Ohio	2 3
Jackson, R. Torrey, Marblehead, Mass.	7 7 19
Jarvis, Walter, New York, N. Y.	4 8

**E S P**

Javurek, William J., Cicero, Ill.	8 11
Jeffers, Pearl, Detroit, Mich.	2 2
Jensen, Katherine H., Pittsford, N. Y.	7 16
Johnson, Alden, Santa Barbara, Calif.	6 11
Johnson, Dr. Carsten W., Pleasantville, N. Y.	9 17
Johnson, George F., State College, Pa.	3 4
Johnson, H. J., Chicago, Ill.	4 7
Johnson, H. J., Detroit, Mich.	2 5
Jones, Lloyd W., Idaho Falls, Idaho	3 4
Jones, Mrs. R. M., Prescott, Ariz.	5 9
Jordy, Lou, Basking Ridge, N. J.	2 3

**K**

Kan, Hing-Fook, Kowloon, China	2 5
Kaston, Benjamin J., New Britain, Conn.	11 34
Kenner, CDR. J. L., Boston, Mass.	9 21
Kidwell, O. A., Pasadena, Calif.	2 2
Kimball, Worth L., Benton Harbor, Mich.	2 4
Kimber, Wilfred, Monson, Mass.	3 6
Kingsbury, Francis A., Ponca, Neb.	3 6
Kirkland, James Lee, Chicago, Ill.	7 12
Kirkpatrick, W. A., Phoenix, Ariz.	4 10 8
Kirkwood, W. K., Hamilton, Canada	4 8
Klinschmidt, R. H., Rochester, N. Y.	4 7
Kline, Lawton B., Reno, Nevada	2 2
Kohnert, Adolph, Aurora, N. H.	5 10
Kolarik, Blanche, Chicago, Ill.	3 8
Kragiel, Henry P., New Britain, Conn.	3 1
Kramer, Ludwig, Pleasantville, N. Y.	9 20
Kries, O. H., Mt. Pleasant, Mich.	2 3
Kriete, Russell, Chicago, Ill.	2 3
Krohn, Herman J., Omaha, Neb.	4 8
Kroll, Henry, Chicago, Ill.	4 7
Kuntz, Martin E., Oak Park, Ill.	3 4

**L**

Lal, T. S., Quilon, South India	5 7
Lanciot, Grace H., Chicago, Ill.	2 3
Landon, Argo E., St. Louis, Mo.	2 3
Landon, Edna, St. Louis, Mo.	2 4
Lank, Maurice, Los Angeles, Calif.	4 5
Latham, F. G., Brookfield, Ill.	4 7
Leatherman, Robert, San Bernardino, Calif.	9 27 7
LeBlanc, Helen A., West Hartford, Conn.	3 4
Lee, Lang-Sien, Cholon, Sud Vietnam	2 3
LeFevre, Glen A., LaGrange, Ill.	2 7
Legare, Jacques, Quebec, Canada	5 9
Lenore, Basworth, Carpinteria, Calif.	5 14
Levard, Andre, Bordeaux, France	3 4
Lewis, Floyd A., Hollis, N. Y.	10 23
Libby, Ernest L., Jacksonville, Fla.	4 5 1
Liu, Dr. C. L., Penang, Malaya	5 11
Littel, Otto, New York, N. Y.	2 6
Lohik, Margaret, Chicago, Ill.	2 2
Lohik, Paul H., Chicago, Ill.	9 12
Loke, Wan Tho, Singapore, Malaya	4 4 10

**M**

MacMullin, Smith, Inglewood, Calif.	7 11
Mahoney, Les, Phoenix, Ariz.	4 7
Malomson, Richard O., Mt. Pleasant, Mich.	3 4
Malik, Joseph J., Reading, Pa.	8 21
Mandrant, Henri, Bordeaux, France	3 3
Mandheim, Eugene B., New York, N. Y.	5 6
Manner, Helen C., New York, N. Y.	9 25
Maranville, W. B., Montone, Calif.	2 4
Marshall, John, Oxford, Ohio	2 4
Marker, Estelle, Oakland, Calif.	7 15
Mason, H. James, Los Angeles, Calif.	3 3
Mayer, Henry M., Cleveland, Ohio*	1 1
Mayer, Karl, Bonaire, Netherlands, West Indies	2 4
McAdams, Frank C., Madison, Wis.	5 6
McBride, William A., Santa Barbara, Calif.	4 8
McGillicuddy, Harry, Rochester, N. Y.	6 9
McGregor, Katherine M., Toronto, Canada	10 28
McKenzie, Henry T., Cristobal, Canal Zone	2 3
McLeod, Ethel M., San Francisco, Calif.	2 3
Medar, Ivan, Zagreb, Jugoslavia	3 4
Melosi, Elmo V., San Jose, Calif.	3 5
Merrill, Joseph J., Yonkers, N. Y.	4 16
Merrifield, Nelson, Port Arthur, Canada	3 2 1
Metz, O. F., El Paso, Texas	2 3
Miss, Ray, Milwaukee, Wis.	2 3
Miles, Clifford L., Rochester, N. Y.	3 5
Miller, J. Mosser, LaGrange, Ill.*	1 3
Miller, Lowell, Rochester, N. Y.	2 1 3
Miller, Paul L., Seattle, Wash.	9 20
Mohler, D. S., Chicago, Ill.	2 2
Moores, Marian G., Cincinnati, Ohio	2 4
Moose, Dr. R. M., San Bernardino, Calif.	5 12
Muench, Emil, Santa Barbara, Calif.	10 20
Mun, George J., Bergenfield, N. J.	7 18
Murray, Thomas F., Rochester, N. Y.	6 10
Myers, Myron L., Boise, Idaho	4 7

**N**

Nault, Edgar K., Kenmore, N. Y.	4 4 9
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E S P			E S P			E S P					
Neal, Herbert C., Shaker Heights, Ohio	4	—	8	Roch, Jack, Caldwell, N. J.	10	19	21	Towner, Harold E., Dorchester, Mass.	2	—	5
Nelson, June M., Chicago, Ill.	8	6	—	Ross, Brig. G. MacLeod, Juliet, Ill.	3	4	—	Townsend, Bertha S., Johnston, Pa.	6	10	—
Nibbelink, Don D., Rochester, N. Y.	3	4	6	Rossi, Adolf, Brno, Czechoslovakia	6	—	10	Townsend, H. L., Jackson, Mich.	2	4	—
Nicholson, Dr. Blake E., Upper Darby, Pa.	7	8	—	Roseman, C. A., Philadelphia, Pa.	4	7	—	Trapp, Lewis A., Toronto, Canada*	8	18	—
Nicol, Ruth J., Butte, Mont.	7	12	—	Roth, Conrad, Portsmouth, Ohio	3	4	—	Trenbly, Louis R., New Holland, Pa.	3	3	—
Norgaard, Eugenia D., Los Angeles, Calif.	9	21	—	Rotherham, Edward R., Caulfield, Australia	8	16	17	Trial, Robert J., Seaton, Ill.	3	3	—
Norgaard, Floyd, Los Angeles, Calif.	11	29	—	Roush, Hoyt L., Charlotte, N. C.	10	15	—	Trybby, Dr. William W., Memphis, Tenn.	5	8	—
Norona, Charles J., Los Angeles, Calif.	6	10	—	Ruch, Dr. Fred J., Plainfield, N. J.	9	17	—	Tucker, David, Marblehead, Mass.	2	—	4
<b>O</b>				Ruchhoff, Clarence C., Cincinnati, Ohio	2	—	4	Turner, Dr. Carol C., Memphis, Tenn.	4	—	5
Oberlin, Howard, North Canton, Ohio	3	—	7	Rudd, Irma Louise Carter, Manhattan Beach, Calif.	11	25	—	Tuttle, Larned L., LaJolla, Calif.	9	14	—
Obert, Karl, Santa Barbara, Calif.	4	—	13	Russel, LeRoy F., Prescott, Ariz.	8	—	17	<b>U</b>			
Ochotta, N. P., Edmonton, Canada	7	15	16	Russell, J. A., Sacramento, Calif.	8	20	—	Udvarhelyi, Laslo, Fort Hope, Canada	5	8	—
O'Donnell, Alice, Evanston, Ill.	2	3	—	Rust, Delbert, Dayton, Ohio	2	—	2	Underwood, Arthur M., Rochester, N. Y.*	2	—	7
Olson, Arthur R., White Plains, N. Y.	5	11	—	<b>S</b>				<b>V</b>			
Owen, Ethel P., Riverside, Ill.	2	4	—	Sage, Ruth F., Buffalo, N. Y.*	1	3	2	Van der Hoop, Wilmer, Hamilton, Mich.	9	17	—
<b>P</b>				Sargeant, Edwin L., San Francisco, Calif.	2	4	—	Van Meter, James T., Amherst, Mass.	2	3	—
Padua, Innocenzo E., La Angeles, Calif.	2	2	—	Savary, W. H., Plainfield, N. J.	10	38	—	Van Sickle, Winifred, Brenton, Wash.	2	3	—
Palmer, Iva, Evanston, Ill.	2	3	—	Schertz, Veronica L., Beverly Hills, Calif.	4	5	—	Viguale, Adolph, New Toronto, Canada*	6	10	—
Papke, Arthur W., Western Springs, Ill.	4	8	—	Schmidt, Martin J., Chicago, Ill.	5	7	—	Vogel, Raymond S., St. Louis, Mo.	6	12	—
Parker, George W., Bloomington, Ill.	2	2	—	Schneider, Harley R., Spencerport, N. Y.	8	11	—	<b>W</b>			
Perry, Alicia H., Syracuse, N. Y.	2	—	4	Schridge, Hy, Honolulu, Hawaii	3	6	—	Wagner, George H., Omaha, Nebraska	6	—	17
Pavic, Milan, Zagreb, Yugoslavia	3	—	6	Shaw, Frederic B., Bronx, N. Y.	6	7	—	Walgreen, Myrtle R., Chicago, Ill.	10	16	—
Pearson, Emil, Redgranite, Wis.	2	2	—	Sheldon, H. D., Caldwell, N. J.	8	23	—	Wallin, Ann B., Albany, N. Y.	4	5	3
Pekins, Charles E., Washington, D. C.	3	—	10	Sholl, Mildred S., Chambersburg, Pa.	10	26	—	Wallin, Freeman F., Albany, N. Y.	4	3	3
Peterson, L. W., Compton, Calif.	6	4	—	Siders, Mabel K., Chicago, Ill.	2	3	—	Walsh, John E., Beverly, Mass.	4	11	—
Pinkham, Dr. Walter H., Santa Barbara, Calif.	2	3	—	Siew-Seong, Teoh, Butterworth, Malaya	2	—	3	Walsh, Lillian L., Beverly, Mass.	9	20	—
Pittman, Leonard H., Denver, Colo.	4	6	—	Simmons, George C., Carlsbad, N. M.	7	11	—	Ward, V. E., Angels Camp, Calif.	9	20	—
Plomason, Charles G., Rochester, N. Y.	2	2	—	Sims, Ralph, Springfield, Mass.	10	18	—	Warnerke, Claude L., Lexington, Ky.	2	—	3
Pluta, Louis W., Chicago, Ill.	2	2	—	Smith, M. G., Fresno, Calif.	6	—	11	Warrick, Elvin, Urbana, Ill.	7	15	—
Poisson, Hugo G., Falmouth, Mass.	2	3	—	Snider, Mrs. Earl V., Rochester, N. Y.	6	7	—	Weber, Norman E., Buena Vista, Pa.	8	17	—
Pomeroy, Dr. Richard B., Scarsdale, N. Y.	6	8	—	Sollman, Henry C., Cobleskill, N. Y.	3	—	4	Webster, Claire, Berkeley, Calif.	5	6	—
Porter, Albert, San Francisco, Calif.	3	4	—	Soper, R. W., Port Arthur, Canada	5	12	—	Webster, T. P., Santa Barbara, Calif.	4	6	—
Potts, Robert W. L., San Francisco, Calif.	10	25	—	Sorensen, Erik, Chicago, Ill.	2	6	—	Wehrich, Herbert C., Buffalo, N. Y.	5	14	—
Pregrave, Ralph, Toronto, Canada	4	10	—	Stahl, Antoinette, Chicago, Ill.	3	4	—	Weinard, F. F., Urbana, Ill.	2	2	—
Price, W. A., Ramsey, N. J.	4	8	—	Stahl, Richard, Chicago, Ill.	3	4	—	Wells, Ethel Ruth, North Bergen, N. J.	6	9	—
Prince, A. V. B., Maplewood, Mo.	3	4	—	Stake, Kathryn, Salt Lake City, Utah	2	4	—	West, Stephen K., West Croydon, England	2	—	2
Propst, Raymond L., Lebanon, Ore.	2	2	—	Stak, Alice, Toronto, Canada	3	7	—	Westmark, Maurice V., Minneapolis, Minn.	2	2	—
Pugh, Clifford W., Toronto, Canada	5	16	—	Starkey, J. Albert, Vineland, N. J.	2	3	—	White, Burdette E., Merced, Calif.	10	25	—
Purdy, George W., Port Orchard, Wash.	9	19	—	Steinley, L. L., Urbana, Ill.	7	12	—	White, Dr. Gordon B., Port Colborne, Canada*	6	4	21
Purves, Bernard G., Glendora, Calif.	6	10	—	Stemen, John M., Goshen, Ind.	3	5	—	Whiteland, Kenneth W., Los Angeles, Calif.	2	3	—
Putnam, Ann E., Mt. Carmel, Ill.	2	2	—	Stern, Samuel, New York, N. Y.	11	12	—	Whiteside, Therese, Long Beach, Calif.	7	13	—
<b>Q</b>				Strauss, Morton, University Heights, Ohio	4	5	—	Williams, David H., Oswego, N. Y.	9	5	12
Quitt, Louis, Buffalo, N. Y.	10	36	30	Sturm, W. E., Pittsburgh, Pa.	4	8	—	Williams, Max, Glenhantly, Australia	3	—	3
<b>R</b>				Suter, Al, Chicago, Ill.	11	30	—	Wilson, Myrtle J., Pittsburgh, Pa.	3	5	—
Rash, Edmund W., Los Angeles, Calif.	2	3	2	Suter, Mrs. W. L., Winnetka, Ill.	2	2	—	Wolf, Julius, Chicago, Ill.	3	3	—
Ramey, Harold C., Omaha, Neb.	2	5	—	Swain, Rev. Joseph R., Middletown, Conn.	8	23	—	Wolf, Paul J., Bronxville, N. Y.	9	14	—
Reeves, J. E., LaGrange, Ill.	3	6	—	Swannic, S. J., Hamilton, Canada	4	10	5	Wolfe, Frances R., New York, N. Y.	2	2	—
Reinto, Alfred, Bellevue, Wash.	10	20	—	<b>T</b>				Wolfe, Samuel M., New York, N. Y.	3	5	—
Reynolds, Perry J., Detroit, Mich.	2	3	—	Tan, Seng Aun, Penang, Malaya	4	—	4	Wolgemuth, Phyllis, Chicago, Ill.	2	3	—
Rice, Dr. Frank E., Chicago, Ill.	4	11	—	Tan, Seng Huat, Penang, Malaya	6	—	10	<b>Y</b>			
Rice, Pearl Schwartz, Chicago, Ill.	6	7	—	Tashjian, John H., Oakland, Calif.	3	7	—	Yager, Leonard A., Bozeman, Mont.	4	10	—
Rice, Richard D., Rochester, N. Y.	2	2	1	Taylor, Ralph C., North Hollywood, Calif.	6	14	—	<b>Z</b>			
Rich, Marian M., Melrose, Mass.	3	3	—	Tbaw, Sandra R., Washington, D. C.	8	15	—	Zakany, Ing. Jose Lorenzo, Mexico, D. F.	2	4	—
Richter, Fred T., Chicago, Ill.	2	5	—	Thorne, Raymond F., Appleton, Wis.	3	4	—	Zelenka, Frank G., LaGrange Park, Ill.	3	5	—
Ries, Dr. Donald T., Normal, Ill.	10	25	—	Thelen, Hubert J., Brooklyn, N. Y.	7	16	—	Zirinsky, Daniel, Brooklyn, N. Y.	2	3	—
Rigden, D. L., Oakland, Calif.	2	4	—	Thornhill, Howard D., New York, N. Y.	10	12	7	Zirigib, Rudolph A., Rochester, N. Y.	9	24	—
Riley, Robert S., Berkeley, Calif.	5	6	—	Thornston, Rev. W. George, Falconer, N. Y.	5	6	—				
Roberts, Charles W., Urbana, Ill.	8	11	—	Thurston, Leonard A., Detroit, Mich.	7	14	2				
Robertson, J. Edgar, Milwaukee, Wis.	4	6	—	Tosi, Giovanni, Modena, Italy	2	—	2				
Robinson, Andrea, Miami, Ariz.	3	5	—								

## Who's Who in Pictorial Photography 1954

Compiled By C. A. Yarrington, APSA

The sixth annual record of exhibitors in all of the recognized Pictorial Photographic Exhibitions in the world, which opened their exhibitions during 1954, and which were recognized by the Salon Board, are included below. A total of 91 exhibitions met the Minimum Requirements and were thus entitled to inclusion in this record. A number of exhibitions failed of recognition because they did not meet the test for good exhibitions, but a few failed because they did not send their catalogs in time to be included.

The main requirements for recognition are that a salon shall be open to all; it

shall have three or more judges; no more than 4 prints shall be entered for judging; and it must be prompt in the sending of the catalog and the return of the prints. If any salon which was not recognized is interested, we would be glad to tell them in what respect they failed of recognition. Compliance with the P.S.A. standards is not difficult.

A list of the most prolific exhibitors is also included, but it should be noted that this does not represent a true comparison of photographic values, although it does indicate the extent to which individuals support the salons.

The list is believed to be correct, but we will be glad to check any claims of incorrect listing. Write to C. A. Yarrington, APSA, 59 Church St., New York 7, N. Y.

Exhibitions listed include Alicante, Amsterdam, Antwerp, Argentina, Arizona, Baltimore, Barcelona, Bergen, Birkenhead, Birmingham, Bordeaux, Boston, Bristol, Calcutta, Calgary, Charleroi, Chile, Cincinnati, Coimbra, Cuba, Dacca, Des Moines 19th, Des Moines 20th, Detroit, Edinburgh, Edmonton, Falmouth, Finger Lakes, Ghent, Handsworth, Hartford, Hong Kong, Honolulu, Ilford, Illinois, Irish, Lisbon, Ljubljana, Louisville, Lucknow, Luxembourg, Lyon,

Marine, Memphis, Mexico, Midland, Milwaukee, Montreal, Mysore, Nanaimo, New Castle, New Delhi, Orlando, Perigueux, Philadelphia, Pittsburgh, Portland, PPA-NY, PSA, Puebla, Puyallup, Redlands, Rochester, Rockford, Rosario, Roubaix, Royal, Runco, Sacramento, Scottish, Seattle, Serrano, Singapore, Skopje, Solihull, South Africa, Southampton, Southwest, Springfield, Toronto, Valparaiso, Vancouver, Victoria, Western England, Whittier, Wilmington, Windlesham, Witwatersrand, Worcester, Yakima, Zaragoza.

Name Exhib. Prints

## U.S.A. & CANADA

**A**  
Abela, Mary, Evanston, Ill. 2 2  
Abrams, Clarence, Cincinnati 12 18  
Adams, John B., Walla Walla, Wash. 2 3  
Allen, Spencer R., Marathon, N. Y. 2 2  
Alhambra, W. S., Glendale, Calif. 4 6  
Anderson, John W., Englewood, N. J. 2 2  
Andrew, Joe, El Paso 2 2  
Arai, Clarence, Seattle, Wash. 13 16  
Armstrong, J. Elwood, Detroit, Mich. 12 31  
Arnold, Chas. R., Washington, Pa. 2 4

**B**  
Bacon, Wm. A., Jackson, Miss. 9 11  
Balford, Edward L., Towson, Md. 5 14  
Ballentine, Grace M., Upper Montclair, N. J. 32 63  
Ballin, Elizabeth, San Diego, Calif. 3 3  
Barker, Henry W., Glenbrook, Conn. 16 31  
Barnes, Jack D., Wichita, Kan. 4 9  
Barnes, John F., San Jose, Calif. 15 39  
Barnes, Kenneth C., Allston, Mass. 6 8  
Barnes, Ed. W., Birmingham, Ala. 5 6  
Barshy, Arthur, Montreal 50 90  
Bates, Herman W., Worcester, Mass. 3 4  
Bates, Lloyd C., La Canada, Calif. 36 64  
Baxter, Gen. A. H., N. Vancouver, B. C. 7 17  
Beach, Harold, Chicago 4 5  
Bealmeat, James I., Baltimore, Md. 18 35  
Beattie, Marie G., Kalamazoo, Mich. 5 7  
Beck, Henry J., Queens Village, N. Y. 2 2  
Bels, Basil A., Great Neck, N. Y. 2 3  
Benjamin, J., Toronto, Ont. 18 39  
Bentley, P., Vancouver, B. C. 4 9  
Benn, John, Philadelphia, Pa. 2 7  
Bess, Val, Oakland, Cal. 5 8  
Berriel, Wm., New York, N. Y. 5 10  
Besemer, Arthur M., Alameda, Calif. 5 7  
Bestag, Phillip, Louisville, Ky. 3 5  
Biggs, Edythe, Alton, Ill. 11 20  
Biggs, Harold M., Alton, Ill. 10 13  
Bishop, Mack, Lynbrook, N. Y. 3 6  
Bittman, Florence R., Jamaica, N. Y. 12 17  
Blivin, A. L., Omaha, Neb. 2 4  
Blyth, Alfred, Edmonton, Alta. 16 35  
Bodine, A. Aubrey, Baltimore, Md. 33 105  
Boehm, Wm. T., Denver, Col. 2 2  
Bohnen, Roy J., South Orange, N. J. 12 20  
Boisen, Lars S., Pelham, N. Y. 5 7  
Bone, Walter J., Jackson, Miss. 2 3  
Boyer, LaVerne L., Detroit, Mich. 4 15  
Boylan, Frank J., New York, N. Y. 23 41  
Bradley, Daniel K., New York, N. Y. 5 8  
Brashear, Alton D., Richmond, Va. 6 9  
Brenner, K.W., Rochester, N. Y. 6 15  
Bricker, Joe S., Vancouver, B. C. 4 8  
Brooks, Walter H., Rock Island, Ill. 2 5  
Brown, Dorothy D., New York, N. Y. 2 5  
Brown, Earle W., Detroit, Mich. 18 47  
Brown, Harvey W., Los Angeles, Cal. 6 21  
Brown, Wilson R., Lancaster, Pa. 15 25  
Bruggeman, Richard W., Livingston, N. J. 5 7  
Brühl, Chester P., San Bernardino, Cal. 2 3  
Bryan, Donald A., Chicago, Ill. 4 6  
Buck, Abraham, Milburn, N. J. 22 49  
Burt-Smith, Evelyn, Sydney, B. C. 9 17

**C**  
Caldwell, J. T., Jackson, Miss. 11 19  
Calvert, Frederic, Chester, Pa. 7 10  
Canaday, Ruth, Tulsa, Okla. 7 12  
Cannon, Raymond S., El Paso, Tex. 2 2  
Cannon, Blomson, Westmont, P. O. 2 3  
Caton, Raymond, Westmont, P. O. 2 4  
Carr, Willard H., New York, N. Y. 34 56  
Carroll, Ray I. 2 5  
Cartwright, R. C., Milton, Mass. 9 29  
Chalmers, James A., South Burnaby, B. C. 2 3  
Chambers, S. B., Fort Arthur, Tex. 22 29  
Chapman, Vincent M., Pittsburgh, Pa. 2 4

Name Exhib. Prints  
Chappelle, Walter F., Rochester, N. Y. 2 5  
Chiaramonte, Joe, Riverside, Conn. 2 3  
Chin, Yung A., Seattle, Wash. 5 12  
Chow, Sam K., Seattle, Wash. 5 11  
Chrimer, Wayne, Bel Air, Md. 17 25  
Clark, Everett F., Ridgewood, N. J. 14 24  
Clarke, Albert H., Syracuse, N. Y. 5 5  
Cochran, C. F., Chicago, Ill. 8 12  
Cochran, Robert M., Omaha, Neb. 8 16  
Colley, Jon. F., San Bernardino, Calif. 2 3  
Conway, W. P., Short Hills, N. J. 15 20  
Corrigan, John J., West Englewood, N. J. 2 2  
Courtis, Lou, Euclid, Ohio. 3 4  
Cox, James R., Springfield, Ill. 4 5  
Crary, Clara J., Warren, Pa. 2 2  
Crosby, Franklin D., Pacific Palisades, Cal. 8 14  
Crose, Lyall F., Wyandotte, Mich. 3 7  
Curtis, Hubert E., Davenport, Iowa. 6 6

**D**  
Dabbs, Glenn E., Oak Park, Ill. 21 32  
Davage, Robt. H., Ann Arbor, Mich. 4 6  
Davies, John T., Pittsburgh, Pa. 5 3  
Davis, Harold R., Elmira, N. Y. 12 21  
Decker, M. M., Carpinteria, Cal. 24 28  
Dean, Jesse M., Richmond, Va. 2 2  
Delaney, Drake, Montclair, N. J. 2 2  
Dennis, Harley E., Flint, Mich. 3 6  
Dick, J. Francis, Victoria, B. C. 2 7  
Diegel, Gen. L., Detroit, Mich. 5 7  
Dieter, Chas. F., Los Angeles, Cal. 3 3  
Dixon, Coleman S., Tallahassee, Fla. 8 11  
Dixon, Glenn, Mt. Vernon, N. Y. 2 7  
Dobos, Boris, Sta. Barbara, Cal. 54 143  
Doehner, John W., South Woodstock, Vt. 2 2  
Doyle, Terence C., Seattle, Wash. 2 5  
Duncan, J. T., Livermore, Cal. 6 8

**E**  
Eldersfeld, Ernest, Jackson Hts., N. Y. 19 33  
Edgerton, Robt. F., Rochester, N. Y. 2 4  
Ehert, Rolfe B., Los Gatos, Cal. 2 3  
Ellis, Gisela A., Waban, Mass. 2 4  
Ellis, Jean, Detroit, Mich. 25 54  
Enos, F. J., Rochester, N. Y. 2 2  
Eisenberger, H.J., Bloomington, Ill. 4 6  
Erickson, Harry J., Lincoln Park, Mich. 2 3  
Esterhas, Eldred, Clinton, N. J. 2 4  
Estringer, Lillian A., Chicago, Ill. 19 39

**F**  
Farrington, Ted B., Chicago, Ill. 10 25  
Faught, Francis A., Philadelphia, Pa. 16 20  
Fayman, Lillian, La Jolla, Cal. 2 4  
Fayman, Lynn, La Jolla, Cal. 2 6  
Feltus, E. J., Memphis, Tenn. 9 12  
Fichtelberg, Sidney, New York, N. Y. 8 10  
Fife, Ollie, Washington, D. C. 17 28  
Firth, Carl R., Trappe, Md. 24 44  
Firth, Tom. 16 22  
Fix, Frederick W. 3 3  
Foster, Howard E., New York, N. Y. 3 4  
Forsie, L. C., Rochester, N. Y. 4 6  
Foster, Larry, Manhattan Beach, Cal. 2 3  
Foster, W. M., Detroit, Mich. 3 8  
Freeman, Max, Hartford, Conn. 12 16  
Frost, Rex, Toronto, Ont. 5 14  
Fuller, Frank E., Bloomington, Ill. 5 6

**G**  
Galloway, J. Wallace, Edmonton, Alta. 14 33  
Garrison, W. L., Westfield, N. J. 5 9  
Geer, E. Throp, Riverside, N. J. 20 77  
George, Robt. V., Towson, Md. 18 40  
Gibbs, Donald L., Newton, Mass. 2 6  
Goette, Herbert A., East Orange, N. J. 2 2  
Gogate, James, Manitowish, Wis. 2 3  
Goldberg, Jules, New York, N. Y. 12 21  
Goldfarb, Lionel, Montreal, P. Q. 4 7  
Goldman, Mort., Toms River, N. J. 4 6  
Goldsmith, Thyra, Jackson Hts., N. Y. 7 16  
Goldsmith, Simon, Jackson Hts., N. Y. 8 11  
Goodnow, Wm. E., Evanston, Ill. 8 16  
Gore, Chas. L., Omaha, Neb. 30 67  
Green, H. V., Montreal, P. Q. 2 5  
Greffe, C. Dale, Champaign, Ill. 17 23  
Gregory, Lloyd L., Dallas, Tex. 11 37

**H**  
Haack, Barbara, Boise, Idaho. 5 9  
Haack, Don, E., Boise, Idaho. 5 6  
Haffer, Virna, Tacoma, Wash. 12 20  
Hagen, Ethel, Milwaukee, Wis. 3 5  
Haist, Grant M., Rochester, N. Y. 40 101  
Haithwaite, Betty, Rochester, N. Y. 2 3  
Hall, Fayette G., Fort Riley, Kan. 3 3  
Hall, Shirley M., San Marino, Cal. 23 74  
Hall, Theodore S., Los Angeles, Cal. 12 18

Name Exhib. Prints  
Hallberg, Ben. 2 2  
Hammerback, Alice, Kendallworth, Ill. 2 3  
Hampfler, Gottlieb, Kennett Square, Pa. 4 9  
Hand, A. Clifton, Lansing, Mich. 2 4  
Hand, Letta M., Lansing, Mich. 9 21  
Harned, P. L., Glenview, Ill. 4 6  
Harris, May, Chicago, Ill. 2 2  
Harris, Robt. E., Albany, N. Y. 2 4  
Harrison, Florence, Redondo Beach, Cal. 23 54  
Hartley, Harry L., McAllen, Tex. 35 84  
Hartman, Howard A., Chicago, Ill. 28 43  
Harvey, Walter E., La Jolla, Cal. 2 4  
Haselwood, Irma G., Elkhart, Ind. 20 37  
Hassermann, Ford, Champaign, Ill. 4 4  
Hashishi, Albert M., Chicago, Ill. 2 2  
Hecht, Alfred W., Brooklyn, N. Y. 7 9  
Heim, Jane A., Orlando, Fla. 8 11  
Heim, R. B., Orlando, Fla. 50 59  
Heinrich, Lawrence G., Charlottesville, Va. 2 2  
Heller, Frank J., Bartlesville, Okla. 29 59  
Henning, Arthur, Seattle, Wash. 6 14  
Herold, C. L., Midland, Tex. 3 4  
Higgins, Harold H., Columbus, Ohio. 5 9  
Hill, Martha, Rochester, N. Y. 2 2  
Hinrichs, Emil L., San Francisco, Cal. 6 10  
Hirsch, Mahlow, Erie, Pa. 2 3  
Hodgson, John F., San Mateo, Cal. 7 10  
Hogan, John R., Wynnewood, Pa. 39 70  
Hollenbeck, Holly, Yakima, Wash. 2 5  
Hollis, Geo. W., Wellesley Hills, Mass. 4 5  
Holst, Agnes M., Phoenix, Ariz. 17 25  
Holsky, A. E., Omaha, Neb. 3 4  
Holsky, John G., Beloit, Wis. 3 4  
Holman, Clarence E., Chicago, Ill. 2 4  
Horvath, Allen L., Dayton, Ohio. 3 6  
Hoxie, Geo. R., Oxford, Ohio. 2 5  
Hulett, Betty H., Chicago, Ill. 16 25  
Hunt, Richard B., Portchester, N. Y. 27 66  
Hyman, Alfred H., Rochester, N. Y. 11 26

**I**  
Iggersheimer, Alice, Brookline, Mass. 24 36  
**J**  
Jackson, Ernest, Signal Mt., Tenn. 2 3  
Jacobs, Edward J., San Francisco, Cal. 18 31  
James, Andrew, Vancouver, B. C. 2 7  
Jarvis, Walter, New York, N. Y. 2 2  
Jennings, Philip R., Mt. Vernon, Wash. 3 5  
Johnson, Chas. H., Arlington, N. J. 10 25  
Johnson, Charles W., Calumet City, Ill. 4 6  
Johnson, James T., Sta. Barbara, Cal. 19 43  
Jordy, Florence, Basking Ridge, N. J. 2 3  
Jouret, Wilfred E., Bend, Ore. 2 2  
Jouett, Clinton B., Sta. Barbara, Cal. 9 18

**K**  
Kanode, J. D., Roanoke, Va. 7 13  
Kendall, R. V., Dana Point, Cal. 3 4  
Kennedy, Joe E., Tulsa, Okla. 14 27  
Kless, Arthur, Schenectady, N. Y. 3 4  
Kilpatrick, Jack, Santa Monica, Cal. 7 19  
King, Barton, Niagara Falls, N. Y. 40 82  
Kinkade, Geo. L., Auburn, Wash. 2 7  
Kirchner, Ervin A., Omaha, Neb. 21 33  
Kirchner, Marlow, Omaha, Neb. 2 4  
Kisling, Vernon N., Baltimore, Md. 6 7  
Klonbee, Edward F., Cedar Rapids, Iowa. 32 53  
Koller, Harry K., Rochester, N. Y. 5 11  
Krohn, Herman J., Omaha, Neb. 22 28  
Kubilla, John, China Lake, Cal. 3 4  
Kuder, Chas. S., Springfield, Ill. 2 2  
Kuchl, Fred H., Rock Island, Ill. 8 18  
Kuhlman, Mrs. Harold, Oklahoma City, Okla. 9 14  
Kuhn, M. L., Green Bay, Wis. 3 5  
Kunkel, Karl F., New York, N. Y. 2 6

**L**  
Lahrata, Carl W., Richmond, Va. 4 4  
Landon, Edna E., St. Louis, Mo. 3 10  
LaPelle, R. B., Philadelphia, Pa. 6 9  
Leach, Karl L., Pittsburgh, Pa. 2 2  
LeBlanc, Raymond J., West Hartford, Conn. 3 4  
Lee, Wellington, New York, N. Y. 51 168  
Lehmbeck, Gilbert R., Harper Woods, Mich. 2 5  
Lemere, Bonworth, Carpinteria, Cal. 29 67  
Lettis, Evelyn, San Francisco, Cal. 5 9  
Levenson, J. N., Brooklyn, N. Y. 19 41  
Lew, Elmer, Fresno, Cal. 36 74  
Lewis, Edwin W., Riverside, Conn. 3 5  
Lindhal, Roy E., Drayton Plains, Mich. 2 2  
Littel, Otto, New York, N. Y. 61 81  
Loakano, Victor A., Detroit, Mich. 7 12  
Luce, C. F., Atlanta, Ga. 8 19  
Luna, Chas. J., Boston, Mass. 3 5  
Lyon, R. H., Victoria, B. C. 4 5







Name	Exhib.	Prints	Name	Exhib.	Prints	Name	Exhib.	Prints
<b>C</b>								
Catter, Thomas, Perth	2	2	Presl, F. V., Glasgow	13	25	Pun, Yet-Pote, Hong Kong	32	100
Chaplin, W. A., Salisbury	3	3	Pinkney, W. F. T., Newcastle	8	13	Shum, Ping-Nam, Hong Kong	3	4
Chinn, Noel E., Redruth	2	4	Pitt, Joan, London	4	8	Sit, Chak-Lam, Hong Kong	23	37
Clark, W. H., Woodford Green	4	5				Tam, Kwok-Kwan, Hong Kong	12	24
Collins, T. H., Lincoln	2	2	<b>Q</b>			Tam, Wing-Yat, Hong Kong	2	2
Colyer, W. J., Bristol	2	2	Quemby, Mrs. D., Sutton	3	5	Tan, Chen-Chih, Hong Kong	3	3
Conker, Miss G., Worthing	2	2	Quemby, W. H., Sutton	2	4	Tang, S. S., Hong Kong	3	3
Cosper, W. W. M., Guernsey	3	4				Tong, Koon-Hung, Hong Kong	8	11
Crickshank, G. D., Edinburgh	6	13	<b>R</b>			Wong, Cheuk-Man, Hong Kong	17	29
<b>D</b>			Reynolds, Bertha, Staines	2	2	Wong, Wing-Chung, Hong Kong	7	13
Delton, C. W., West Drayton	2	2	Risi, Louis, Glasgow	4	7	Wu, Daisy, Hong Kong	30	170
Dell, M. O., London	8	21	Roberts, L. H., Edinburgh	2	3	Wu, Francis, Hong Kong	74	193
Dicks, P. R., Trowbridge	3	3	Rufus, J., Ebbw Vale	2	6	Wu, K. H., Hong Kong	38	62
Dunbar, Alex., Edinburgh	3	6	<b>S</b>			Wu, Owen, Hong Kong	7	7
Dyson, Briggs, Huddersfield	5	9	Sandford, John, Rochdale	2	2	Yu, Kai-Ming, Hong Kong	37	62
			Shanks, K. W., Newcastle	2	5			
<b>E</b>			Sinn, David G., Gloucester	2	3			
Eccles, H. M., Haylake	2	3	Smith, Reginald, Bristol	2	2	<b>HUNGARY</b>		
Edis, Daisy E., Durham City	2	4	Snoddy, Daisy, Conway	3	5	Angyal, Andor, Sopron	3	4
Evans, Derek E., Hereford	2	2	Stefenson, D., Farnborough	2	3	Besko, Josef, Sopron	2	2
			Stow, Norman, Bradford	2	2	Csik, Ferenc, Sopron	11	14
<b>F</b>			Swain, F., Birmingham	2	2	Gink, Karl, Budapest	29	45
Fearnley, Bernhard, Middlesbrough	2	4	<b>T</b>			Gruher, Ferenc, Sopron	6	6
Flood, H. B., Parler	14	20	Tandy, G. W., Nuneaton	2	3	Hankiss, Adele, Budapest	12	21
Foscutt, H., Leicester	2	6	Telatycki, J. W., Sachiton	2	2	Kaffan, Charles, Budapest	2	3
Foster, Gordon P., Solihull	5	10	Thornston, Herbert R., Birmingham	28	66	Kalman, Bela, Budapest	27	44
			Tomkinson, G. E., Denbigh	2	5	Kovacs, Karoly, Sopron	7	8
<b>G</b>			Tovey, S. W., Birmingham	2	2	Orszagety, Frigyes, Sopron	3	4
GenHoud, J. L., Lowestoft	3	5	Trathem, Kenneth M., Redruth	2	5	Palotai, Ferenc, Budapest	15	21
Gibson, Alex. Jr., Paisley	5	3	Townell, R. S., Gower	2	2	Rennet, Kalman, Sopron	11	17
Gilchrist, James C., Pitlochry	3	6	Truman, J. A., Nottingham	6	14	Schmidt, Sandor, Budapest	2	2
Gilmore, Maurice, Bramhall	3	3	Tweats, J. A., Coventry	2	2	Schrammel, Ferenc, Sopron	1	2
Glen Anderson, C. E., Birmingham	2	3	<b>V</b>			Seidl, Joseph, Budapest	17	25
Golding, R., Guernsey	2	5	Veale, Norman E., Stone	3	6	Skita, Victor, Budapest	17	63
Goodyear, G. W. V., Stockport	6	7	Vinall, Peacehaven	2	6	Szod, Istvan, Budapest	12	22
Grant, E. G., Southampton	2	2	<b>W</b>			Szerbinyi, Georg, Budapest	22	38
Greenhill, David, Perth	2	3	Wallington, F. F., Yeovil	2	2	Szoular, Kalman, Budapest	15	22
Greenfield, T. H., Wirral	13	26	Watkins, Miss D., Birmingham	8	11	Varkonyi, Leslie, Budapest	3	6
Groves, Leslie, Leicester	2	2	Webb, N. G., Totton	2	2	Veres, Martha, Budapest	13	19
			Williams, Victor P., Wythe	2	2	Veres, Thomas, Budapest	22	33
<b>H</b>			Wilson R. Gordon, Nairn	2	4	<b>INDIA</b>		
Hamilton, A. H., Glasgow	3	7	Wilson, W. A., Harrogate	2	4	Ahmed, Ali, Calcutta	3	7
Hamilton, C. K., London	2	2	Wisden, W., Southwick	2	2	Bhivandiwalla, Homi K., Bombay	2	2
Harding, R., Bournemouth	2	2	Wootton, H. W., Long Eaton	6	6	Dalydar, H. K., Bombay	5	7
Hardy, B. G., Birmingham	4	5	<b>GREECE</b>			Dalal, Umprasad S., Ahmedabad	5	6
Harfield, G. S., Dole	3	4	Landros, Johannes, Athens	2	2	Debadra, Vasant, Nagpur	2	2
Harris, Michael, Liverpool	2	3	Patmos, John P., Athens	18	27	Dhar, Sanjit, Calcutta	3	5
Harrison, G. E., W	2	3	<b>HOLLAND</b>			Dutta, Deva P., Calcutta	4	3
Haskins, G. L., Minehead	19	41	Canisius, Harry, Geleen	2	3	Engineer, D. C., Ahmedabad	4	7
Hayes, V. J. de la, Shrewsbury	2	3	Dronkert, A., Dordrecht	2	2	Ganguli, R. B., Pondicherry	7	9
Hemington, S. J., Manchester	9	12	Kuch, Mathies, Roermond	2	2	Geti, T. F., Ahmedabad	5	5
Herbst, Donald S., Southampton	5	13	La Riviere, G. M., Rotterdam	3	4	Gurkha, Hari Kisan, Chandigarh	2	2
Hesketh, G. H., Liverpool	2	4	Parant, J. L. de, Dordrecht	2	3	Gupta, Rajas Das, Calcutta	5	5
Hickman, H. C., Southampton	4	12	Ruiterman, A. A., Nieuwkoop	3	9	Hansraj, Damodar, Bombay	2	2
Hill, Mrs. J. M., Sutton Coldfield	5	11	Schaapman, C. J. J., Zwolle	4	6	Isotti, Norman, Bangalore	3	3
Hill, Vincent M., Sutton Coldfield	5	11	Schaik, H. C. van, Nijmegen	7	10	Kasimath, T., New Delhi	3	4
Hudson, Eric C., Worcester	2	2	Schudten, Job, Haarlem	4	6	Khopker, Datta B., Ahmedabad	2	3
Hopcroft, G. N., Worcester	2	2	<b>HONG KONG</b>			Khopker, K. B., Ahmedabad	2	2
Houston, Alex., Brighton	2	2	Chan, Hin-Lan, Hong Kong	15	19	King, H. T., Calcutta	6	11
Howard, Jerry, Chichester	2	2	Chan, Peng-Koon, Hong Kong	2	2	Kothari, K. L., Palanpur	47	82
Howard, Leslie M., Poxtton	2	3	Chan, Ton, Hong Kong	2	2	Mehra, P. N., Lucknow	7	8
Hughes, George J., Bridge of Allen	3	4	Chang, Chi-Wei, Hong Kong	3	4	Mehta, Madhukant, Naxos	2	2
			Chen, Lucky, Hong Kong	29	42	Mehta, N. V., Surat	10	15
<b>J</b>			Chen, S. Y., Hong Kong	13	25	Mukerjee, B. K., Calcutta	3	3
Jackson, Wm., Hull	18	27	Cheng, Man-Ping, Hong Kong	13	20	Nalawalla, N. J., Bombay	3	4
Jewsbury, David, Solihull	3	5	Cheng, Yu-Chiu, Hong Kong	81	250	Pali, Barun K., Calcutta	2	2
Joubert, S. D., Teddington	2	3	Chew, K. C., Hong Kong	1	4	Patel, C. B., Ahmedabad	2	2
			Chu, Shun, Hong Kong	21	32	Patel, Kanti, Bombay	3	3
<b>K</b>			Chung, Ying, Hong Kong	3	5	Pathak, H. L., Calcutta	4	6
Kessler, A., Birmingham	2	2	Dan, Sit-Fong, Hong Kong	21	36	Potia, I. P., Bombay	12	16
Kind, C. Stanton, Loughton	3	0	Fong, Raymond, Hong Kong	7	11	Rajagopal, C., Bangalore	2	2
Knight, Frank W., Leicester	2	5	Fung, Qing-Kong, Hong Kong	8	10	Ranganathan, B., Triplicane	3	6
			Ho, Chung-Hei, Hong Kong	43	77	Rastomjer, R. N., Poona	7	14
<b>L</b>			Ho, Fan, Hong Kong	43	86	Sanyal, B. K., Calcutta	5	9
Lamb, S. T., Bristol	2	5	Hon, Chiu, Hong Kong	12	15	Sanyal, S. K., Calcutta	1	4
Lee, W., Grantham	2	4	Hou, C. F., Hong Kong	2	4	Sastry, J. V. S., Madras	6	4
Leighton, Oliver T., Farnham	3	1	Hung, Man-Yu, Hong Kong	24	40	Shah, C. L., Ahmedabad	8	11
Leith, L. A., Southampton	2	4	Hung, Pak-Ching, Hong Kong	22	40	Soni, Surech C., Ahmedabad	4	4
Logan, John S., Glasgow	2	2	Im, Pating, Hong Kong	2	4	Talati, A. S., Chindwara	3	5
			Kan, Hing-Fook, Hong Kong	78	221	Thomas, G., Bangalore	6	8
<b>M</b>			Kw, Fook-Ling, Hong Kong	4	4	Unwalla, J. N., Bombay	4	11
MacDonald, Hugh, Glasgow	2	2	Kwan, Tai-Chi, Hong Kong	18	22	Venkatesh, Pondicherry	7	9
MacCannan, Dr. G., London	5	14	Lai, Shiu-Fong, Hong Kong	18	25	Vulayarasu, Calcutta	3	4
Manning, W. C., Yorkford	2	2	Lai, Yat-Fung, Hong Kong	72	130			
Marsh, R. H., London	3	6	Law, Tai-Kwan, Hong Kong	2	6	<b>ITALY</b>		
Mason, Gordon G., Wetherbury	2	2	Law, Lok, Hong Kong	55	81	Aglietta, Armenin, Bologna	6	9
Metcalf, H. Bryan, Wallasey	2	4	Liang, Nung-Yan, Hong Kong	18	34	Alvise, Berli, Ancona	5	6
Middleton, T. J., Glasgow	43	129	Lin, Kiang-Hai, Hong Kong	2	3	Asnelli, Giordana, Brescia	4	6
Morrall, C. J., Worcester	4	5	Mak, C. Y., Hong Kong	29	26	Baldo, Vincenzo, Turin	3	3
Morrison, T. H., Newcastle	7	12	Mak, Hung, Hong Kong	3	3	Benedi, Alessandro, Firenze	2	2
			Ng, Kwok-Huen, Hong Kong	6	9	Bevilacqua, Carlo, Gorizia	12	22
<b>N</b>			Ng, Shiu-Keen, Hong Kong	8	12	Bolla, G., Milan	3	3
Newbert, Frank R., Guernsey	22	44	Ng, Ying-Chung, Hong Kong	10	65	Bolognini, Gino, Venice	3	8
Newham, F. J., Birmingham	2	2	Ng, Yip-Shiu, Hong Kong	30	47	Boneman, Marin, Venice	2	2
Newton, H. Chris., Derby	2	6	Poon, Po-Kie, Hong Kong	3	6	Calleri, Giovanni, Turin	9	10
			Poon, Fu-Leon, Hong Kong	7	10	Morant, Guisberti D., Modena	7	10
<b>O</b>						Esposito, Ugo Degli, Bologna	2	2
Oats, H. B., Newquay	2	6				Fimochiaro, Marin, Milan	3	3
Offord, L. W., Brighton	3	1						
<b>P</b>								
Pearson, G. E., Chesterfield	3	6						

Name	Exhib.	Prints	Name	Exhib.	Prints	Name	Exhib.	Prints
Fioravanti, Renato, Turin	2	8	<b>LUXEMBOURG</b>			<b>PAKISTAN</b>		
Fioroni, Guido, Bologna	6	11	Diets, Francois, Esch-Alzette	5	8	Asad, Ali, Lahore	13	22
Galgano, Nino, Bologna	7	11	Hengen, Fritz, Luxembourg	2	2	<b>PORTUGAL</b>		
Garrone, Angelo, Turin	3	5	Joutgen, Rene, Luxembourg	16	31	Almeida, Antonio das S., Lisbon	9	17
Gasparotto, Federico, Venice	5	5	Kutter, Edy, Luxembourg	2	3	Almeida, Joaquim Nunes de, Lisbon	8	14
Gasparotto, Riccardo, Venice	6	8	Kutter, Edouard, Luxembourg	3	4	Araujo, Artur da, Lisbon	4	9
Giaglione, Giovanni, Milan	2	2	Meta, Joseph, Esch-Alzette	6	7	Araujo, Jorge S., Lisbon	5	9
Giannelli, Giorgio, Venice	5	5	Muller, Gustave, Luxembourg	3	4	Barrai, Jose M. D., Lisbon	2	4
Giannetti, Fulvio, Bologna	2	2	Schuetter, Lucien, Esch-Alzette	2	2	Barra, Helena C. de, Lisbon	7	8
Gioppo, Piero, Venice	2	5	Schneider, Robert, Luxembourg	11	21	Cabrera, Augusto A. de C., Barreiro	4	5
Giovannini, Rocco, Genoa	2	2	Thiesen, Jon., Esch-Alzette	2	3	Cachado, Albano de S., Lisbon	2	2
Giovanni, Tosi, Modena	13	19	Zeimos, Jon., Esch-Alzette	4	4	Cadete, Bernardino, Lisbon	61	122
Giovannini, Francesco, Bologna	7	11	<b>MALAYA</b>			Camilo, Mario de A., Lisbon	2	2
Gubiani, Bepi, Modena	3	4	Ang, Ang, Singapore	3	6	Carneiro, Oscar M., Porto	2	5
Lattuada, Giampiero, Milan	2	3	Ang, K. S., Singapore	4	5	Carvalho, Alvaro D., Lisbon	2	2
Lazzari, Gaetano, Guriola	2	4	An, Thien-Chot, Singapore	4	4	Carvalho, David de A., Coimbra	6	7
Lombardi, Gostono, Milan	2	4	Bin, S., Singapore	14	24	Carvalho, Jose Filipe, Santarem	3	6
Lucci, A., Turin	2	2	Chan, Eng-Hock, Penang	18	25	Casaco, Antonio R., Lisbon	14	27
Luigi, Eugenio de, Venice	3	3	Chang, Laping, Penang	3	4	Correia, Manuel da C., Lisbon	9	15
Maratta, Mario, Alexandria	7	10	Ching, Seng-Poh, Klang	2	2	Costa, J. Fr. B. de, Lisbon	2	2
Martini, Pietro, Genoa	2	3	Chong, Tan-Kay, Singapore	5	7	Costa, Rogério G., Lisbon	2	2
Martini, Edo, Rome	2	2	Chor, A. Y., Singapore	9	13	Cudell, Gustavo, Porto	3	3
Martini, Andrea, Milan	2	2	Ciam, Sunny, Singapore	3	3	Cunha, Rui G., Coimbra	2	3
Martini, Gorko, Bologna	7	16	Ho, Kwei-Hoo, Singapore	2	2	Dias, Jose C., Braga	2	3
Melander, Guido, Bologna	3	4	Ho, Tat-Seng, Singapore	2	2	Diniz, Julio, Almada	7	11
Migliori, Antonio, Bologna	3	4	Huang, K., Singapore	6	9	Fernandes, Gabriel M., Lisbon	2	2
Migliori, Guido, Bologna	2	2	Kang, Bun-Leng, Penang	11	18	Ferreira, Alberto da S., Coimbra	2	2
Monti, Paolo, Venice	2	4	Kang, Gin-Swee, Penang	2	3	Gil, Juan P. R., Quetzal	3	5
Moscati, Sergio, Bologna	2	3	Koh, Cheng Kwang, Trengganu	2	4	Gomes, Eduardo L., Lisbon	2	4
Parment, Guido, Bologna	3	4	Kong, Tai-Seng, Penang	2	2	Lopes, Joao da C., Porto	11	18
Pasqualigo, Ezio, Milan	3	4	Kwan, Chee-Yew, Singapore	2	2	Lopes, Henrique N., Lisbon	2	4
Peloni, Attilio, Ancona	2	2	Kwok, Siu-Weng, Penang	7	8	Magalhães, Noel de, Regua	2	3
Perotti-Griba, D. R., Turin	4	9	Lee, Beng Kok, Penang	5	8	Martins, Joao de F., Lisbon	2	2
Perrico, A., Cremona	2	2	Lee, Lim, Singapore	2	4	Miranda, Pinto de, Porto	2	2
Petraroli, Eugenio, Milan	2	3	Lee, Mun-Chong, Singapore	2	4	Monteiro, Arnaldo, Regua	6	7
Peyroni, Francesco, Turin	2	2	Lim, C. L., Penang	21	32	Nogueira, Eduardo, Evora	5	5
Puggiali, Giovanni, Firenze	2	3	Lim, Chia Kok, Singapore	2	2	Oliveira, Alfredo de, Lisbon	5	5
Pullitzer P. Andrea, Trieste	5	6	Loh, Bong, Penang	3	6	Orton, W. H., Lisbon	5	6
Quaresi, Aziz, Cremona	5	6	Low, Cheok-Leng, Singapore	8	12	Paisao, Antonio, Almada	5	9
Rinconi, Vittorio, Milan	6	12	Siew, Seong, Penang	7	7	Pastor, Artur, Lisbon	2	5
Rossi, Bruno, Venice	4	5	Suh, Koo-Loon, Singapore	2	3	Pecuria, Varela, Coimbra	2	4
Rossi, Gualtero, Bologna	4	7	Tan, Kay-Chong, Penang	4	5	Pieroni, Luis C., Peniche	5	6
Scattola, Luciano, Venice	4	6	Tan, Song-An, Penang	17	23	Pimenta, Manuel, Lisbon	7	8
Spadoni, Aldo, Milan	3	4	Tan, Song-Huat, Penang	20	30	Pinto, Mario, Queluz	27	47
Terra, Bruno, Bologna	2	3	Tan, Thye-Siew, Penang	2	2	Price, Thomas, Lisbon	17	23
Tio, Antonio del, Venice	14	23	Tosh, Siou-Seung, Butterworth	10	30	Ribeiro, Jose F. S., Lisbon	2	3
Villani, Vittorio, Bologna	4	6	Wang, Su-Fah, Singapore	2	3	Rodrigues, Jose, Coimbra	7	9
Villani, Luciano F., Bologna	4	6	Watt, T. H., Singapore	15	23	Santos, Joaquim Teota, Lisbon	6	4
Vittorio, Mario, Turin	6	10	Wong, Koo-Wah, Penang	14	19	Santos, Victor M. C. de, Barreiro	19	31
Zaganelli, Vittorio, Bologna	2	2	Wu, Peng-Seng, Singapore	11	19	Sena, Eduardo H., Barreiro	9	13
			Yon, Fook-Leon, Singapore	10	19	Silva, Carlos M. Santos e, Lisbon	8	9
			Yang, C. F., Penang	13	19	Silva, Nurberto da C., Lisbon	5	8
<b>JAPAN</b>			<b>MEXICO</b>			Suarez, Fernando, Lisbon	7	10
Nagura, Kenro, Nagoya	3	3	Ampudia, Manuel, Mexico	9	18	Suarez, Domingos da A., Lisbon	2	3
Yokoo, Kiroshi, Hirojichi	6	8	Bonale Bonet, Rafael, Mexico	2	3	Stoccol, Alves H., Lisbon	2	2
Yonaka, Kiyotaka, Tokio	4	5	Cortez-Salla, Juan, Mexico	3	4	Taborde, Fernando das S., Lisbon	60	162
			Edo-Moquerro, Manuel, Mexico	2	4	Tavares, Antonio A. de S., Lisbon	2	3
<b>JUGOSLAVIA</b>			Gomez, Jose Maria, Mexico	2	2	Terrero, Olavo J. de F., Lisbon	7	13
Barbaric, Dubrovnik, Belgrade	3	4	Martinez, Felix D., Mexico	2	3	Travaglieri, Leopoldo, Lisbon	2	3
Bazell, Franc	4	4	Meyer, Armando, Mexico	4	6	Vicente, Fernando, Lisbon	38	62
Bonar, Josip, Belgrade	2	2	Porta Munira, Elodia, Mexico	2	2	Zarebki, Kazimierz, Lisbon	4	4
Bran, Ante, Zadar	5	5	Munzinger, Bertil, Mexico	2	4	<b>SOUTH AFRICA</b>		
Bran, Zvonimir, Zadar	4	5	Pia Miralce, Antonio, Mexico	2	2	Bonessan, A. D., Johannesburg	6	9
Dabac, Toan, Zagreb	9	5	Robertson, Joan M., Mexico	3	4	Buyckens Sara, Johannesburg	9	14
Dabakovic, Branislav, Belgrade	6	10	Rogel, J. M., Mexico	13	16	Cowan, Nat., Johannesburg	2	2
Djordjevic, Miodrag, Belgrade	4	8	Sabate Segura, Mario, Mexico	52	94	Denfield, Jos., East London	27	44
Draskov, Blagoj, Skopje	3	9	Sanderval, Albert, Mexico	4	6	Fisher, Aaron, Johannesburg	3	6
Frehli Ivo, Ljubljana	5	7	Siquero L., Enrique, Mexico	2	2	Hera, Karl Jan, Johannesburg	5	8
Gostinar, Dusan, Ljubljana	2	2	Sobrin, Francisco, Mexico	18	29	Nicol, W., East London	3	5
Grosic, Mladen, Zagreb	22	47	Tate Carol, Jose, Mexico	5	8	Pietruska, C., Johannesburg	2	3
Grosic, Duro, Zagreb	2	2	Zaval, Rolando, Mexico	2	3	Robertson, W. D., Johannesburg	2	3
Hahnjan, Ota, Zagreb	9	22	<b>MISCELLANEOUS</b>			Seringneur, R. H., Johannesburg	2	4
Hrtik, Borivoj, Maribor	3	3	Bardam, Hjalmar R., Iceland	8	12	Tremer, Rhodes, Alice C. P.	3	6
Ivanov, Cveto, Skopje	18	24	Chan, Ken-Cheng, North Borneo	4	4	Warner, J., Robertson	2	3
Kasjovic, Petar, Ljubljana	7	14	Daghistan, Murad, Mosul, Iraq	8	9	<b>SPAIN</b>		
Kalosa, Jose, Murka Sabote	3	5	Kaldal, Jon, Iceland	4	7	Aguilar, Jose, Madrid	5	5
Kukac, Alexander, Zagreb	3	4	Lee, K. C., Samarang, Indonesia	8	12	Burillo-Abadia, Martin, Zaragoza	2	2
Lesic, Mihail, Belgrade	3	4	Lo, Shih-Tung, Lorenzo Marques	10	13	Closa-Bosser, Manuel, Barcelona	4	8
Letinic, Sime, Ljubljana	3	5	Machado, Eduardo A. M., Luanda, Angola	8	5	Domingo-Bisbal, Joan, Barcelona	2	5
Los, Branko, Zagreb	13	18	Peterson, Gunnar, Iceland	3	4	Enquerdo-Enquerdo, Alvaro, Barcelona	2	6
Mally, Jose, Ljubljana	4	4	Sidaway, Ronald, Beyrouth, Lebanon	4	7	Gali-Boniquet, Ramon, Barcelona	3	3
Marinkovic, Vojislav, Belgrade	4	6	So, Irving, Manila, P. I.	4	5	Garcia-Garraballa, Luis, Zaragoza	2	5
Modar, Ivan, Zagreb	9	12	Ungpan, Kku, Manila, P. I.	4	5	Gauil-Coral, Martin, Barcelona	2	5
Mimov, Lova, Zagreb	6	10	Varona, E. A. de, San Jose, C. R.	3	4	Gomez-Cortez, Sebastian, Zaragoza	2	3
Pablic, Milan, Zagreb	32	57	<b>NEW ZEALAND</b>			Lamaignere-Vila, Jose, Alicante	2	4
Paricic, Milos, Belgrade	7	12	Bosmont, N. M., Dunedin	14	27	Mercader-Tio, Tomas, Barcelona	3	3
Pfeiffer, Marjan, Ljubljana	3	5	Casholt, F. Leonard, Christchurch	4	7	Ormazabal-Balboa, Jesus, San Sebastian	2	4
Pisbulic, Ivo, Zagreb	2	3	Schmidt, H. J., Auckland	5	7	Otin Echague, Jose, Madrid	5	16
Pismolov, Jane, Kranj	2	3	Smith, C. C., Hamilton	3	7	Pedrola Millan, Eudaldo, Tortosa	2	3
Roca, Ante, Zagreb	6	6	<b>NORWAY</b>			Pomeroy, Jos L., Zaragoza	2	3
Simunovic, Vlado V., Ljubljana	2	3	Dekkerbeus, Kolbjorn, Trondheim	10	16	Renaud-Marti, Jose M., Tortosa	2	3
Smolaj, Slavko, Jesenice	2	4	Engstrom, Astrid, Oslo	2	2	Serrano-Sanchez, Manuel, Zaragoza	2	3
Snost, Oskar, Zagreb	2	2	Halen, Norvald, Fredrikstad	3	7	Tortosa-Romero, Fernando, Santa Cruz	2	3
Solter, Milan, Rijka	21	27	Lystad, Olav, Orstevik	3	6	Urcera-Arriola, Ignacio M. de, San Sebastian	2	5
Sarjakh, Zlatko, Zagreb	34	37	Myron, John Kristiansund	7	31	<b>SWEDEN</b>		
Saska, Marjan, Zagreb	2	2	Schiberg, Jan F., Oslo	2	5	Epstein, S., Stockholm	4	5
Turbica, Dusan, Belgrade	2	2						
Zmoe, Zlatko, Zagreb	3	3						
Zuber, Vilko, Zagreb	4	9						



Name	Exhib.	Prints	Name	Exhib.	Prints	Name	Exhib.	Prints
Fuchs, Rudi, Stockholm	2	3	15. Gripman, Ann-Marie, Sweden	47	114	60. Vicente, Fernando, Portugal	38	62
Gottlin, Curt, Gredbo	4	7	16. Bodine, A. Aubrey, U. S. A.	33	105	61. Wagner, G. H., U. S. A.	37	61
Gripman, Ann-Marie, Goteborg	47	114	17. Underwood, Arthur M., U. S. A.	39	101	62. Wippert, Gretchen, U. S. A.	25	59
Kyall Magnusen, G., Svanljunga	7	13	18. Solomon, Phillip, U. S. A.	37	101	63. Heller, Frank J., U. S. A.	29	59
Lager, Gunnar, Hudiksvall	4	6	19. Haisot, Grant M., U. S. A.	40	101	64. Heins, R. B., U. S. A.	30	59
Palmquist, A. L., Halmstad	2	4	20. Fun, Yet-Pore, Hong Kong	52	100	65. Deaderick, M. M., U. S. A.	21	58
Sorner, Alma, Boras	6	8	21. Yarrington, C. A., U. S. A.	37	96	66. Ochotta, Nicholas, Canada	25	56
Sorner, Ryno, Boras	4	8	22. McVie, James A., Canada	43	96	67. Carr, Willard H., U. S. A.	34	56
Westberg, Selma, Vika	5	13	23. Teoh, Siew-Seiong, Malaya	40	96	68. Rossi, Adolf, Czechoslovakia	39	55
<b>SWITZERLAND</b>			24. Salate S., Mario, Mexico	52	94	69. Harrison, Florence, U. S. A.	23	54
Kaiser, Elsie, Zurich	3	6	25. Colheiron, Pedro, Brazil	46	93	70. Elwell, Jean, U. S. A.	25	54
Kaiser, Heinrich, Zurich	5	6	26. Wood, Walter F., Canada	50	93	71. Shorey, W. H., U. S. A.	28	54
Luthy, Werner, Berne	17	36	27. Asmann, Francisco, Brazil	35	92	72. Hodstrom, Trond, Finland	29	54
<b>URUGUAY</b>			28. Barsky, Arthur, Canada	38	92	73. Fischer, Leopold, Austria	32	54
Rodino, Bernabe, Montevideo	2	2	29. Ho, Fan, Hong Kong	43	90	74. Kloubec, Ed. F., U. S. A.	32	53
Rodino, Irma, Montevideo	2	2	30. Benjamin, Juria, Canada	34	89	75. Menard, Rene, France	28	52
Varavoc, Nicolas, Montevideo	3	4	31. Hartley, Harry L., U. S. A.	35	84	76. Oehl, Art. H., U. S. A.	23	51
<b>VIET-NAM</b>			32. King, Barton, U. S. A.	46	82	77. Rauch, John F., U. S. A.	29	51
Chan, Wai Tung, Cholon	7	12	33. Kothary, K. L., India	42	82	78. Szebenyi, Georg, Hungary	22	50
Le, Anh-Tai, Saigon	19	32	34. Littell, Otto, U. S. A.	41	81	79. Swenson, Mary C., U. S. A.	23	50
Lee, Long-Sieu, Cholon	13	25	35. Law, Lok, Hong Kong	53	81	80. Schuster, Ludwig, Germany	19	49
Nguyen, Cao-Dam, Hanoi	10	13	36. Wolf, W.M., U. S. A.	42	80	81. Borack, Abraham, U. S. A.	22	49
Tchen, Fong-Ku, Saigon	6	6	37. Taubee, Kelly L., U. S. A.	43	80	82. Miner, Henry C., U. S. A.	27	48
Tchen, Fou-Li, Hanoi	20	26	38. Geor, E. Throop, U. S. A.	30	77	83. Brown, Earle W., U. S. A.	18	47
Trung, Dinh-Ba, Ben Tre	3	3	39. Hall, Shirley M., U. S. A.	33	74	84. Nibelink, Don D., U. S. A.	20	47
<b>EXHIBITORS HAVING 40 OR MORE ACCEPTANCES IN 1954</b>			40. Lew, Elmer, U. S. A.	36	74	85. Greovic, Mladen, Yugoslavia	22	47
1. Cheung, Yu-Chia, Hong Kong	83	250	41. Super, John W., U. S. A.	21	70	86. Pinto, Mario, Portugal	27	47
2. Kan, Hing-Fook, Hong Kong	78	221	42. Hogan, John R., U. S. A.	39	70	87. Ng, Yip Shiu, Hong Kong	30	47
3. Wu, Francis, Hong Kong	74	193	43. Stewart, Dan, U. S. A.	43	70	88. Mansfield, Carl, U. S. A.	20	46
4. Wu, Daisy, Hong Kong	70	170	44. Montgomery, John F., U. S. A.	35	68	89. Grash, Gerhard, Germany	27	46
5. Lee, Wellington, U. S. A.	81	168	45. Lemere, Bosworth, U. S. A.	29	67	90. Singer, Barbara, U. S. A.	26	45
6. Taborda, Fernando, Portugal	69	167	46. Gore, Challis, U. S. A.	30	67	91. Gink, Karl, Hungary	29	45
7. Schwarz, Alfred C., U. S. A.	55	147	47. Pavic, Milan, Yugoslavia	32	67	92. Neubert, Frank R., Great Britain	22	44
8. Waddle, Harry L., Canada	59	144	48. Segal, Moe, Canada	35	67	93. Firth, Carli, U. S. A.	24	44
9. Dobro, Boris, U. S. A.	54	143	49. Hunt, R. B., U. S. A.	27	66	94. Deafield, Jon, So. Africa	27	44
10. Lai, Yat Fung, Hong Kong	72	138	50. Thornton, Herbert R., Great Britain	28	66	95. Kalman, Bela, Hungary	27	44
11. Otticica-Filho, Jose, Brazil	65	128	51. Pool, Gertrude, U. S. A.	30	65	96. Johnson, James T., U. S. A.	19	43
12. Cadete, Bernardino, Portugal	61	122	52. Ballentine, Grace, U. S. A.	32	65	97. Levenson, J. M., U. S. A.	19	43
13. Middleton, T., Great Britain	43	120	53. Ng, Ying-Chung, Hong Kong	39	65	98. Hartman, Howard A., U. S. A.	28	43
14. Biensime, Jean, France	60	118	54. Bauer, Lloyd C., U. S. A.	36	64	99. Che, Lucky, Hong Kong	29	42
			55. Merline, Jos. J., U. S. A.	31	63	100. Hawkins, G. L., Great Britain	19	41
			56. Skita, Victor, Hungary	37	63	101. Doyle, Frank J., U. S. A.	23	41
			57. Pitkanen, Matti A., Finland	26	62	102. George, Reht. V., U. S. A.	18	40
			58. Wu, K. H., Hong Kong	36	62	103. Bonaventure, Phillipe, Belgium	19	40
			59. Yu, Kai-Ming, Hong Kong	36	62	104. Hung, Man-Yu, Hong Kong	24	40

## Who's Who In Stereo Photography 1954

Compiled By Jack Stolp, APSA

Includes Rochester, Milwaukee, Detroit, St. Louis, The Royal (England), Pittsburgh, PSA, Mexico, Florida, and Chicago.

Reflecting the growing interest in stereo exhibiting, the 1954 list of stereo exhibitors includes acceptances in ten different exhibitions, as compared to six in 1953.

The list has also become truly international in scope this year, with both The Royal Photographic Salon in England and the Mexican Exhibition in Mexico accepting American-size stereo transparencies.

A slight change in the requirements for individual listing has been made in the 1954 compilations. Last year, 1953, a total of two or more acceptances in one or more exhibitions was necessary in order to be included in the list. For this year, 1954, a total of two or more acceptances in two or more exhibitions is necessary for listing.

The Stereo Division has found it very desirable to continue the practice of allow-

ing an exhibiting judge a slide acceptance credit equal to his average acceptance record built up on previous exhibitions during the year. Thus a judge is not penalized in the standings by his willingness to judge at various stereo exhibitions.

If there are any questions concerning the Stereo Division listings, please communicate with Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

### A

Adams, Frederic N., Staten Island, N. Y.	7	9
Ashton, Rod, Rochester, N. Y.	7	14

### B

Baer, George O., Ely, N. Y.	4	4
Bartley, Carl, Parma, Ohio	7	37
Beauch, Dr. Leo, Roseville, Calif.	3	6
Bauer, Mrs. Dan, Cincinnati, Ohio	2	2
Beale, Lois P., Highland Park, Ill.	2	2
Berger, Isadore A., Detroit, Mich.	7	8

Berseebruggs, Willem L., The Hague, Holland	3	9
Block, Joseph L., Chicago, Ill.	2	4
Bohmann, P. I., Chicago, Ill.	2	3
Borri, Robert, Champaign, Ill.	2	2
Bossert, Ralph C., Pittsburgh, Pa.	2	2
Boughner, Beulah J., Kansas City, Mo.	2	2
Braber, Edith, Chicago, Ill.	3	4
Brettnauer, Helen, Oakland, Calif.	8	20
Brooks, Charles A., Cincinnati, Ohio	5	9
Bruciere, Anthony, Rochester, N. Y.	7	16
Burger, Chester, Syosset, N. Y.	3	3
Bushnell, Elbert E., Cincinnati, O.	3	4

### C

Cardan, R., Los Angeles, Calif.	2	3
Cardan, Helen M., Los Angeles, Calif.	2	4
Chord, John T., St. Louis, Mo.	7	16
Closs, Mrs. Elmer A., Northfield, Ill.	4	8
Clark, Kim, Kodiak, Alaska	9	19
Clausen, Miss Gulla J., Brooklyn, N. Y.	2	2
Colewell, Pauline G., Coral Gables, Fla.	10	18
Cooklin, D. R., Chicago, Ill.	2	2
Conrad, Velma, Milwaukee, Wisc.	2	5
Conney, Thomas E., Dayton, Ohio	3	5
Copits, Louis W., Mt. Vernon, Ohio	3	6
Crowell, Henry C., Winnetka, Ill.	8	18
Cummings, Norman, Beloit, Wisc.	3	5

Exh.	Slides	Exh.	Slides	Exh.	Slides
<b>D</b>					
Dannmann, Louis, Egg Harbor, N. Y.	2 2	Korda, Murray L., Los Angeles, Calif.	5 7	Spindell, Robert F., Kenilworth, Ill.	2 3
Dannell, Paul S., South Orange, N. J.	3 6	Kosinske, Lucille V., Chicago, Ill.	9 19	Stevens, Antoinette, Detroit, Mich.	3 4
Day, William C., Springfield, Ohio	4 11	Krause, Earl E., APSA, FSG, Chicago, Ill.	7 13	Stulp, Jack, APSA, Rochester, N. Y.	10 21
DeH, Hubert, C., Toronto, Canada	4 4	Krueger, Mrs. A. A., Cincinnati, Ohio	3 4	Stoner, James W., Royal Oak, Mich.	9 15
Derby, Richard I., Minneapolis, Minn.	7 19	Kurnik, Anthony E., Detroit, Mich.*	5 8	Struss, Karl, Hollywood, Calif.	2 2
De Vergilio, Samuel, St. Louis, Mo.	7 15	<b>L</b>			
Di Michele, John, New York, N. Y.	5 5	Laatch, Ted, Milwaukee, Wis.*	10 28	Thompson, Grace A., El Paso, Texas	6 11
Dyer, Hubert K., Rochester, N. Y.	2 2	Landas, Argo E., St. Louis, Mo.	2 4	Thurston, Warren H., Fort Smith, Ark.	2 2
DuBois, Henry J., Waukegan, Ill.	9 18	Levine, Joseph M., Chicago, Ill.	2 3	Tonk, Doris A., Chicago, Ill.	7 13
Dunnigan, L. B., APSA, FSG, Royal Oak, Mich.*	8 21	Linfeld, Dorothy Y., Medicine Hat, Alberta, Canada	2 3	Turnbull, John Hawick, Scotland	2 4
Dyer, Ruth B., Wisconsin Dells, Wis.	4 6	Lovering, Reuben W., Minneapolis, Minn.	2 4	Turner, William Wood, Winnetka, Ill.	4 5
<b>E</b>					
England, Chris A., Berkeley, Calif.	4 6	<b>M</b>			
Erskine, Henry H., Highland Park, Ill.	9 20	MacLean, Dorothy, Gatlinburg, Tenn.	4 5	van Westraenen, Duthie, Chicago, Ill.	9 15
<b>F</b>					
Fellherbaum, Dr. Alfred S., Amityville, N. Y.	4 4	McIntyre, Robert L., APSA, Chicago, Ill.*	8 13	Vicknell, Geraldine, Chicago, Ill.	4 7
Fisher, Richard J., Tiffin, Ohio	2 2	McMullin, Robert, Alhambra, N. J.	3 5	<b>W</b>	
Funk, William, Chicago, Ill.	2 4	McNamee, James, Milwaukee, Wis.	4 8	Wagner, Hilbert, Milwaukee, Wis.	4 6
Fuson, Maxine E., Grand Rapids, Mich.	3 3	Mendrala, James A., Detroit, Mich.	2 2	Walgreen, Myrtle R., APSA, Chicago, Ill.	9 16
<b>G</b>					
Garland, Joseph M., Chicago, Ill.	4 8	Menin, Bruno, Brooklyn, N. Y.	2 5	Walter, Gerry, Neillville, Wis.	4 6
Gilbert, Madison, Orono, Mich.	4 7	Miller, Lewis F., Chicago, Ill.	9 20	Weaver, William P., Chicago, Ill.	2 2
Gillingham, Fred H., Champaign, Ill.	8 17	Miner, James O., Denver, Colo.	4 8	Weiss, Richard, Brooklyn, N. Y.	9 28
Gillingham, Mrs. F. H., Champaign, Ill.	2 2	Mitchell, Robert F., Beaver, Pa.	3 6	Wiggins, Fred T., Jr., Park Ridge, Ill.	4 8
Glosson, Genevieve, Chicago, Ill.	5 6	Montcalvo, Nick J., Venice, Calif.	2 2	Williams, Oliver J., San Francisco, Calif.	3 5
Goldschtein, Joseph, Pittsburgh, Pa.	2 4	Montgomery, John F., Jr., Orlando, Fla.	4 11	Wineman, Robert M., Chicago, Ill.	2 4
Gordach, Willard F., Joliet, Ill.	2 3	Morhouse, Frances M., Arlington, Va.	2 2	Winer, Victor, Elmhurst, N. J.	6 12
Greenstone, Jack, ARPS, London, England	5 9	<b>N</b>			
Grove, Alice, Chicago, Ill.	7 11	Needle, T. S., Los Alamos, New Mexico	6 9	Wolf, Julius, Chicago, Ill.	7 19
Grove, Arthur M., Chicago, Ill.	4 8	Nesek, Stan J., Milwaukee, Wis.	7 13	Wolfe, Paul J., APSA, Butler, Pa.	4 4
Guide, Ernest, Rochester, N. Y.	3 7	<b>O</b>			
Gylden, A., Chicago, Ill.	3 4	Obel, John, Denver, Colo.	7 16	Wood, Robert L., Springfield, N. J.	2 4
<b>H</b>					
Hahn, Edgar A., Grasse Pointe, Mich.	7 11	Oehl, Mrs. Arthur H., Winnetka, Ill.	5 5	<b>Y</b>	
Hale, Edward Ross, Sr., Washington, D.C.	2 2	Oehlstein, Willard J., Milwaukee, Wis.	2 5	Young, James, La Grange Park, Ill.	5 7
Hansen, Joseph D., Verona, N. J.	2 2	Oliver, William Harold, Oakland, Calif.	5 6	Young, Mrs. Leon S., Berkeley, Calif.	5 7
Hansen, Raymond M., Grasse Pointe, Mich.	2 2	<b>P</b>			
Harris, Beulah H., New York, N. Y.	4 5	Pagel, Victor E., Milwaukee, Wis.	8 22	Zakany, Jose Lucento, Mexico City, Mexico	4 10
Harris, Irving H., New York, N. Y.	3 4	Parke, Jack, Chicago, Ill.	6 10	<b>Z</b>	
Haven, Robert A., Oxnard, Calif.	7 21	Parke, Stanley A., Chicago, Ill.	7 15	<b>Top Ranking Exhibitors</b>	
Haven, Mrs. Robert A. (Vera), Oxnard, Calif.	6 12	Perry, Mrs. Mae G., El Paso, Texas	8 10	Total	
Heinemann, Bernard, New York, N. Y.	2 3	Peters, Robert H., Michigan City, Ind.	3 4	Acceptance*	
Heiman, Paul J., Carlstadt, N. J.	2 2	Phillips, Alvin E., Waterloo, Iowa	2 5	1. Bodnik, Conrad; Chicago, Ill.*	28
Hewes, Edgar D., Oak Park, Ill.	4 6	Proker, Eva F., Chicago, Ill.	2 2	2. Laatch, Ted; Milwaukee, Wis.*	28
Hewes, Izet E., Oak Park, Ill.	2 4	Pontarelli, Donald A., Chicago, Ill.	2 4	3. Wiggins, Fred T., Jr.; Park Ridge, Ill.	28
Hibbard, F. Gardner, Milwaukee, Wis.*	3 3	Purdy, Gary, Verdale, Washington	2 4	4. Pagel, Victor; Milwaukee, Wis.	22
Higgins, Louis M., Canandaigua, N. Y.	9 28	<b>R</b>			
Hodnik, Conrad, Chicago, Ill.*	2 3	Rawson, Georgia, Chicago, Ill.	2 2	5. Rice, Dr. Frank E., FPSA; Chicago, Ill.*	22
Holler, Clyde, Muskegon Heights, Mich.	7 12	Ray, W. C., San Angelo, Texas	5 8	6. Dunnigan, L. B., APSA, FSG; Royal Oak, Mich.*	21
Hon, Lee N., Chicago, Ill.	4 6	Reed, Beryl E., Toronto, Ont., Canada	2 4	7. Haven, Robert A.; Oxnard, Calif.	21
Honck, Randall F., Rochester, N. Y.	4 6	Reed, N. B., Toronto, Ont., Canada	3 3	8. Stulp, Jack, APSA; Rochester, N. Y.	21
Hove, Charles Albee, APSA, Homewood, Ill.	6 8	Rice, Daniel A., San Francisco, Calif.	2 4	9. Brethauer, Helen; Oakland, Calif.	20
Hoff, Olga A., Chicago, Ill.	4 5	Rice, Dr. Frank E., FPSA, Chicago, Ill.*	9 22	10. Erskine, Henry H.; Highland Park, Ill.	20
Hutchinson, J. H., Evanston, Ill.	5 6	Rice, Pearl Schwartz, APSA, Chicago, Ill.	2 2	11. Miller, Lewis F.; Chicago, Ill.	20
<b>J</b>					
Jenner, Dr. Florence S., Butler, Pa.	3 3	Roberts, Arthur E., Bedford, Ohio	2 2	12. Clark, Kim; Kodiak, Alaska	19
Jensen, John Paul, Chicago, Ill.	4 5	Rosenthal, Marie-Louise, Highland Park, Ill.	4 6	13. Derby, Richard I.; Minneapolis, Minn.	19
<b>K</b>					
Katon, Norman, Park Ridge, Ill.	2 5	Roth, Norman, Pontiac, Mich.	2 3	14. Kosinske, Lucille; Chicago, Ill.	19
Kent, F. W., Iowa City, Ia.	3 7	Rundle, Richard L., Oakland, Calif.	2 4	15. Wolfe, Paul J., APSA; Butler, Pa.	19
King, Evelyn A., Kewanee, Ill.	4 5	<b>S</b>			
Knechtler, Lee M., Norfolk, Va.	3 3	Sanford, Mattie C., Salt Lake City, Utah	2 7	16. Colwell, Pauline G.; Coral Gables, Fla.*	18
		Schleuter, W. V., Houston, Texas	2 4	17. Crowell, Henry C.; Winnetka, Ill.	18
		Schwartz, Harold V., Milwaukee, Wis.	2 5	18. DuBois, Henry J.; Waukegan, Ill.	18
		Sears, Len, Kodiak, Alaska	2 4	19. Bartley, Carl; Parma, Ohio	17
		Shewell, Clyde, Rochester, N. Y.	4 4	20. Gillingham, Fred H.; Champaign, Ill.	17
		Stagle, Sid, Pittsburgh, Pa.	2 3	21. Benclere, Anthony; Rochester, N. Y.	16
		Stimmons, C. L., Peoria, Ill.	5 6	22. Chord, John T.; St. Louis, Mo.	16
		Stimmons, Mrs. C. L., Peoria, Ill.	5 4	23. Obel, John; Denver, Colo.	16
		Stimpig, Rolf, Chicago, Ill.	7 14	24. Walgreen, Myrtle R., APSA; Chicago, Ill.	16
		Sokolowski, Mrs. Dorothy, Milwaukee, Wis.	2 3	25. De Vergilio, Samuel; St. Louis, Mo.	15

## BLOCK THAT SCRATCH!

By Harrison F. Houghton\*

Next time you go to the movies watch for scratches on the film. Ninety-nine times out of a hundred you will find that Hollywood's most extravagant technicolor production will

have all sorts of scratches and other blemishes. Of course, the average viewer is so engrossed in the plot that he seldom notices these faults—faults usually due to careless projection. These tell-tale scratches often show up also in the films of prominent lecturers. And on TV—my nine-year-old daughter (alert to the problem no doubt from overhearing her Dad discuss it) can always spot a TV program on film (as contrasted with a live one) because of the scratches.

\*This article is reprinted from the December, 1954 issue of the WSC News Bulletin, published by the Washington D.C. Society of Cinematographers. Mr. Houghton is a former director of A.C.L. Currently he is serving as editor of the WSC News Bulletin, and would be glad to place camera and movie clubs, as well as interested individual filmers, on the mailing list.

But if you have seen the films of our top-notch amateur cinematographers, you can bet your boots they don't have scratches. Why? Because we take pride in our work, and take care of our film! A good example is the case of one of our prominent members of the Washington Society of Cinematographers. He has projected one of his prize-winning films nearly two hundred times, and I defy you to detect a single scratch. His answer to the problem is that "You have to be a regular old maid about the care and handling of your film."

#### Clean Camera Gate

The first thing to watch is the gate of your camera. If this is dirty, you can hardly expect anything else but scratches. A friend of mine recently returned from a two-year stay in Pakistan, with several rolls of Kodachrome which had never been projected. We threaded up the projector, making sure that the projector gate was clean, and what do you know—scratches, some real digs into the film, cut right through some of his best scenes. The clue to a dirty camera gate is *white streaks* on the film.

So there is no substitute for cleanliness. Clean your camera gate, and the whole inside of the camera for that matter, before loading each roll. This may seem inconvenient, and at times impossible, but it will pay off.

The second precaution is to be careful in handling green film when it comes back from the processor. Now very few of us, no matter how meticulous we are, are willing to wait two weeks or so before viewing our film. So, go ahead and project it once, if you must (and I *must*), but then let it set for a few weeks before running it through the editor or starting to edit. (Some editor-viewers are harder on green film than projectors, so unless you are sure yours doesn't scratch film, better just project it until it has a chance to harden.)

Undoubtedly projection is where we run the most danger of scratches. These appear usually as *black streaks*. The reason I am writing this article is that I have had some trouble with my own projector scratching film, and wish to pass my own experiences along to others. However, first let's examine our editing procedure to see if we are in danger of picking up scratches there.

#### Clean Editing Equipment

The minimum editing equipment for the advanced amateur is a pair of rewinds, a good splicer, and an action viewer. This setup can cost anywhere from a modest sum up to a couple of hundred dollars. The important thing is to be sure that your set-up is not causing scratches. Cleanliness is all important. Before commencing to edit, thoroughly clean each piece of editing equipment. Dust and grit are the film's worst enemies, and there is no point in letting accumulations of these enemies ruin your precious footage. As a precaution it is well to keep your editing equipment covered when not in use, especially the viewer which must be kept just as critically clean as your projector. Before starting to view your film on the editing board clean the gate of your viewer thoroughly. For this purpose I recommend a generous supply of brand-new pipe cleaners (still just 5 cents a pack) or the small brushes used to clean electric shavers (but not one already used on a shaver, please!). These brushes should be bent into a full circle, so that the wire end won't be exposed.

In making splices you inevitably run into bits of scraped emulsion or grit from editing equipment. I have preferred to use an emory board to scrape off emulsion. Naturally this spreads bits of sand around the place. So I am careful to clean each splice very carefully with a camel's hair brush, to wipe the splicer clean after each splice, and before completing a roll to clean the whole roll again.

#### Clean Film

Now what should be used to clean film? This is where you

will get a different suggestion from practically every filmer you ask. Some use a soft, lintless cloth (one friend uses all of his wife's discarded rayon "panties"), others prefer felt tips, others clean powder puffs. While visiting one of the largest processing labs in the mid-west last year, I noted that they used Kleenex, with drops of carbon-tet. I tried Kleenex for a while, but abandoned it because of the lint and the possible danger of bits of the Kleenex sticking on the projection gate and themselves causing scratches.

Another controversy rages over the use of cleaning fluids. One prominent filmer cleans his film after every showing with carbon tetrachloride (which must be used in a well ventilated room because of the poisonous fumes). Another filmer prefers to have his film vacuumated. A number of WSC filmmakers have used Vita Film, with very good results—it keeps the film flexible and clean, and prevents chatter during projection. However, Vita Film, being oily may attract lint, and it must not be used on films to which Scotch track has been added—it may cause the track to peel.

In winding up film never rush, and never cinch the film—that causes gorgeous scratches. And in order to avoid contact of film to the sides of the viewer, I have mounted my rewinds on two-by-two blocks. Thus, my rewinds can handle up to 2,000-foot reels and film doesn't run the danger of being scratched by rubbing any part of the viewer except the rollers at the "gate."

#### Clean Projector Gate

Now that your film is all edited, cleaned, and ready for projection you are in the greatest danger of scratches! First clean that gate thoroughly. The pipe cleaner or small brush is very handy. Clean the various rollers too. But this may not be enough, for your gate may have become gritted with use, and cause horrible scratches, no matter how cleanly you've been. If this has happened you probably know it, but don't know what to do about it. Here is a solution: Secure a 2-foot length of abrasive-coated movie tape, splice it into a loop, and then run it through the projector about 25 times, first with the abrasive side toward the front gate, and then repeat with the tape reversed. This should smooth down both the back plate and the front gate.

This abrasive tape is available in two grades. The finer should be run through the projector about an hour, while the coarser, mentioned above, will do the job in about 25 times. One brand of this tape is called "Bufit," available from Camera-Mart, 70 West 45th Street, New York, N. Y., in 50-foot lengths at \$4.50. The average projector would require about a two or three-foot loop.

Next, wash the gate and each of the rollers very thoroughly with a small brush dipped in carbon-tet. Test the projector with a loop of discarded, but clean film, running it through about 25 times. If you have no scratches, your projector is in shape again. If you still get scratches, better have new back plates (if the scratches are on the base) put into your projector, or (if you get emulsion scratches) get a whole new gate installed.

Occasionally it is worthwhile to test the projector with a loop of film (unexposed positive film is excellent for this) to see if scratches are being caused by grit in the gate. Some professional labs make a practice of running a buffing strip of film through projectors, moviolas, etc., to make sure they aren't scratching. For this purpose they use the fine grade.

But what do you do, when despite such precautions, you pick up scratches and want to remove them? Well, you can send your film to certain film laboratories that make a specialty of removing scratches. One of these is Comprehensive Service and another is Rapid Film Technique, both located in New York City. They'll remove scratches for about 2½ cents a foot. It is worth it to restore your film to its proper condition of "top amateur standing," with no scratches or blemishes.



## Portfolian Clubs

By Sten T. Anderson, APSA

*Director, Portfolian Clubs.*



*The following material, relative to the organization and operation of a Portfolian Club, is presented in the hope that it may better acquaint PSA members, and those enrolled in the American Portfolios, with a means of getting greater enjoyment and benefit from photography.*

In the spring of 1945, the Chicago Chapter adapted the 'photo portfolio' idea used in England, to the needs of the American amateur. Eldridge R. Christhill, Hon. PSA, APSA was made Chairman of this activity, it met with instant popularity and in the ensuing years has grown in importance so that, at the present, there are 80 American Portfolio Circles in operation. Early in 1954, Mr. Christhill resigned. Miss Doris Martha Weber, FPSA was appointed to succeed him, and now is carrying forward the activity under a reorganized plan, described in detail in an article in the August 1954 PSA Journal.

Members of PSA quickly realized the value of the activity and became enrolled in the Portfolio Circles. A Portfolio Circle, as it is called, consists of 15 photographers from as many places in the United States. On enrollment each new member sends a print to the Membership Secretary—Hubert E. Curtis at Davenport, Iowa—here the prints for a Circle are assembled, put in a shipping case and started on a circuit from one member to another. Each member is allowed to keep a Portfolio 5 days, during which time he makes an evaluation of the prints contained in the Portfolio, he then inserts a print of his own for evaluation by the members of the Circle and then ships it on to the next member on the circuit. At the end of each completed circuit the Portfolio is sent to the Commentator for specialized evaluation and appraisal. On completion of his criticism the Portfolio starts on another circuit among the members, each member adds another print and evaluates those he has not handled in the previous and present circuit and again forwards the Portfolio to the next member on the circuit as previously done. After the third circuit he removes his first entry including folder and criticisms, and proceeds to make a new print embodying the criticisms and suggestions offered by the Commentator and members of the Circle. This is the routine, repeated, as each Portfolio circulates, perpetuating its existence. It takes from four to five months for a complete circuit.

Shortly after the organization of the American Portfolios, it became noticeable that a great number of PSA members, having benefitted by participation in their first Portfolio were eager for greater benefits and thus enrolled in several Portfolios.

The Portfolian activity was organized to further satisfy this desire for greater benefits from Portfolio participation, by grouping PSA'ers in a city or community so that they could collectively examine and comment on each others Portfolios. This collective examination being done, of course, after the Portfolio member had completed his personal comments on the prints.

A group with as few as four qualified members, (by qualified is meant that they are PSA members and are enrolled in at least one American Portfolio), can apply for authorization to organize a Portfolio Club. When this group has expanded to six qualified members, the Director will assign a Sponsor to further co-ordinate the work of the Club, and at the same time provide counsel and criticism on member efforts submitted to him. The Sponsor, like the Commentator, is chosen for his photographic experience, salon record and willingness to be of service to his fellow workers, in the best interests of amateur photography and PSA.

The organized Club may have regular meetings, and call extra or 'special' meetings when necessary to accommodate

the arrival of member Portfolios. These 'special' meetings are called, either on the Secretary's request or by the recipient member. Meetings are usually held in the home of the 'host' member.

Due to the fact that the majority of the meetings may be held in the homes of the members, it has been found best to limit membership in any one group to 15 qualified members, when this quota has been reached the Club is declared "closed". Other Clubs may be organized in the locality if there is a demand above and over the original Club's quota. To supply replacement members, "Associate" members may be voted in, to the limiting extent of 50% of the qualified membership.

Throughout the year, the members may offer prints, on assigned subjects, for Club evaluation and after voting by the Club, the best prints are sent to the Sponsor for individual evaluation and suggestion. The Sponsor returns these prints for further study and development, re-submission, and then, if satisfactory, for submission to recognized salons or exhibitions.

During the year, as various members Portfolios are viewed by the group, certain prints are selected by the Portfolian Club as meritorious. Note is made of these by the Secretary and later, when the Annual Portfolian Salon is being considered, the Secretary arranges for loan prints to show in the Salon.

With 10 members in a Portfolian Club, it is possible to view at least 20 Portfolios during the year, each containing an average of 30 prints, thus the group may evaluate and profit by the examination of over 600 prints. It requires but little stretch of imagination to form an opinion on the value of such collective examination.

At the conclusion of the Club year, or at a time designated by the group, the Annual Portfolian Salon is held. The real purpose of this Salon is to give visible credit to the work of the Club members and incidentally publicize the local Portfolian Club and the Society. The showing will comprise 'before and after' prints by the members, selected prints from the Portfolios viewed by the members during the year and 'courtesy prints' loaned by the Sponsor. This Salon comprising some 60 to 80 prints offers many advantages, to smaller cities and communities, approaching the standards set up for salons in metropolitan cities.

The Portfolian Club activity lends itself to many variations suitable to any particular locality or desire on the part of its members. It provides a tried method for serious study and improvement in pictorial photography, as shown by 24 Portfolian Clubs operating from coast to coast, utilizing and expanding upon all the advantages afforded by the American Portfolios.

An invitation is extended to interested groups and individuals to inquire into the merits and benefits afforded by this very unique type of Club. Its popularity may be summed up in the following testimonial sent in by one group—"We are very glad you called our attention to this fine opportunity, and we are sure that this Club activity will help us all to be better photographers."

Why not join our ever growing family of Portfolian Clubs and profit thereby? Address all inquiries to: Sten T. Anderson, APSA Director, Portfolian Clubs, 3247 Que Street, Lincoln 3, Nebraska.

## NEW PRODUCTS

### Trade Show Report

Each year, usually in March, the photographic dealer's trade association, the MPDFA, which includes both camera stores and photo finishers in its membership, stages a huge convention and trade show. Manufacturers and wholesale distributors show their wares, some old and tried, some new, some not even in production yet, but offered as samples to get the opinions of those who have to sell the product. There are also displays of finishing equipment, huge automatic developing machines, printers that make hundreds of prints an hour on long strips of paper, cutters to cut the strips into prints and put them in the envelope, and this year, even color finishing equipment.

One night, usually Wednesday, the show is open to the public so they can get a preview of the things which will appear soon in camera shops. In big cities like Chicago and Cleveland this draws thousands of people, at Atlantic City this year it drew about 1500 which is a good crowd for a town of that size.

Your Editor attended, primarily to preview the new equipment and talk to PSA's friends among the manufacturers. We tried some of the new gadgets, looked at others, picked up reams of literature. And now we face the task of boiling down three days of information gathering into a few short Journal pages.

### Cameras

Again this year there were quite a few stereo cameras, mostly in the lower price brackets, several new 35mm jobs and a few movie cameras. Some of the cameras have already been written up in these pages, notably the new Graphic 351, the Rocca, the Contaflex II and the Cine-Kodak K-100.

DeJure showed an interesting combination of 35mm camera of compact design, with accessory wide-angle and tele lenses, combination view finder and case at \$99.50, if bought separately \$116.40.

AnSCO showed the new Super Memar with f/3.5 lens, coupled rangefinder, 1/300 shutter, M-X synch, close focusing to 42 inches priced at \$69.50.

Kodak announced the Retina IIc as a companion to the IIc, differing only in that it has an f/2.8 lens instead of f/2. It has the same interchangeable lens features as the IIc and is priced at \$135. All the accessories designed for the IIc can be used with the IIc.

Kodak also announced price reductions in the Bantam RP and Town and Country camera outfits to \$56.75 and \$72.45 respectively. The Kodak Signet has also been reduced from \$87.50 to \$75.00.

Zeiss has added two new models, the Contina Ia, \$54 and the IIa, \$75 or \$86. Both have lever wind for rapid shooting and the IIa has a built-in photoelectric exposure meter. Both have the Prontor synch shutter. The Ia has a Novar f/3.5 lens, the IIa has either a Novar f/3.5 or a Novicor f/2.8, all lenses 45mm focal length.

In addition to the Graphic 35, Graflex showed the 1955 Speed Graphic which features the new Graphic rangefinder with interchangeable cams to match a variety of

lenses.

The Bolsey Jubilee with f/2.8 Steinheil lens and Set-O-Matic flash control extended to daylight camera operation was introduced at the show at a price of \$79.50.

### Stereo

Several new stereo cameras were shown and a radical price change was announced for the Viewmaster Personal camera from \$139.50 to \$89.50. The Viewmaster Stereomatic projector was also reduced, from \$169.50 to \$119.50. Other accessories were reduced in proportion.

The new Realist 45 was unveiled. Selling at \$88.50, it has f/3.5 lenses, the same internal focusing (fixed lens mount) but no rangefinder. It features rapid wind for fast shooting, internal synch for flash, automatic setting exposure counter and simplified film rewind.

The Stereo-Graphic is unique in several ways. It is fixed focus, using a unique system which is claimed to produce sharp pictures from four feet to infinity. The shutter is fixed at 1/50th and the diaphragm control is between the lenses. A companion viewer with focus and interocular adjustments and a leather case, with the camera, comprise a kit priced at about \$79.50.

Realist also showed a new viewer with interchangeable (from the outside) battery light or AC light with rheostat. The batteries remain in place but are not used when the AC unit is plugged in. Price is about \$24. Of even more interest is a supplementary lens attachment for wide angle use. It is of professional quality and fastens firmly to the camera at three points. It will be priced around \$119.

### Movies

Several movie cameras and projectors were introduced, some of which we have described in previous issues, but the movie hit of the show was undoubtedly the Kalart 8mm viewer and editor. The one-piece plastic unit holds two 400-ft. reels, provides a picture nearly 2x3 inches, has a splicer of new design and one crank drives the film at viewing speed in either direction by means of a simple in-out shift. It will be priced at \$39.50.

A big machine has been introduced by Philips of Holland, a 35mm projector of portable design for use in small and medium theaters and auditoriums. With sound system it is priced at \$2146 for one projector, \$3613 with two.

DeJure showed the "500" 8mm projector with 500-watt lamp at 69.96 and the Voyager and Spectator 8mm cameras. The Spectator has a three-lens turret and with a 2.5 lens is priced at \$97.50; the Voyager with a 2.8 lens is priced at \$54.95.

### Optics

Fuji Film showed the 50mm f/1.2 lens, which they claim to be the fastest lens there is. We've heard of a cine lens of higher speed.

Wollensak has a new cine lens for 8mm with a simple method of orienting so the index line is in the desired position. It is

the 1 1/4" f/2.8 Cine Raptar Telephoto and it is priced at \$46.75.

Wollensak also showed their new sunshade and filter adapter for Speed Graphic type lenses which permits diaphragm setting without removing the sunshade from the lens. Price is \$10.

D. P. Bushnell Co. of Pasadena showed an interesting adaptation of their binoculars which are used as telephoto lens and finder by mounting on the camera. In the case of the twin lens reflex one tube is used for the taking lens and the other for the finding lens.

Elgeet showed a series of new lenses. The Cinemator 38mm, f/2.7 sells for \$29.95 for 8mm cameras. The Cinemator 75mm f/3 at \$47.50 is for 16mm. A higher priced line is the Cine-Navitar with the 38mm, f/1.9 selling at \$49, and the 75mm, f/1.9 for 16mm cameras selling at \$73.45.

Bell & Howell has two new lenses made for them by Angenieux of France, a 10mm f/1.8 wide field 16mm lens retailing at \$124.50 and a really fast cine lens of one inch focal length, f/0.95 which will sell at \$209.50. This lens is especially valuable for working in low light levels where additional lighting is not permitted or feasible.

Nikon has a 250mm telephoto in reflex housing with an aperture of f/4. It is priced at \$324.

Zeiss is offering an inexpensive close-up device for the Contax IIA and IIAA cameras, the Contatest. It permits close work, to a range of 20 through 40 inches with hand held camera. The unit with Proxar 1x is priced at \$29.

Arel is offering the Kalimar prismatic rangefinder for Exakta cameras along with a series of wide angle and telephoto lenses.

### Projectors

A versatile slide projector was announced by Kodak, the Signet 300 which has the downfeed system introduced several years ago. Recall and ejection levers have been added, and the slides drop into a receiver or a flexible plastic filing unit. The Air-equip changer can be used if desired. Price is \$59.50.

LaBelle showed two new projectors, one of which was shown in the April Journal. The other, similar in appearance is priced at \$49.50 and features the fingertip control with the addition of a mixing device, so paper or glass slides may be intermixed.

### Film

Several new films were shown at the Trade Show. Anscochrome with a daylight index of 32 was one. The new film replaces Ansco-color but can be developed in the same solutions. It will be available in 35mm, 828, 120 and 620 rolls. It features great exposure latitude. 20-exposure 35mm loads are priced at \$1.85, 828 is \$1 and 20 rolls are \$1.25.

Kodak announced the release of Tri-X in 20-exposure cartridges at 85¢. Also in 828 at 45¢. Three film pack sizes have been added, the 520, 518 and 541. It will also be available in 35mm bulk rolls in lengths from 27 1/2 to 100 feet, and in 70mm width.

Polaroid showed several new films, the Polapan in speeds of 200 and 400 at \$1.95

## NEW PRODUCTS

and \$2.19 a roll; and the professional type film which is on an acetate base. Along with higher speed, the new PolaPan provides wider latitude.

### Stereo

In addition to the new viewers by Realist and Graflex already mentioned, Kindar showed a new one for future delivery.

Pavelle showed color prints in stereo from stereo pairs, with an inexpensive viewer. The prints are 79¢ a pair and when three prints are ordered the 79-cent viewer is included for another 12 cents. Pavelle also announced a stereo mounting service available through dealers at \$1.20 per 16-pair roll, or 15¢ a pair for individual stereos.

Linex is offering a new plastic slide mount for its special stereo camera.

### Flash

There were several new and some excellent electronic flash units offered. Ascor showed a new portable unit, Ascor 405 which can be powered by AC or by the nickel-cadmium storage cell which is now available from Ascor exclusively. The 405 is priced at \$289 and has a light output of 7500 beam candlepower, a b&w guide number of 400 and a color guide number of 80.

Leitz is now importing the Braun Hobby flash, a compact and light unit made in Germany. It has a guide number of 50 for color and is priced at from \$84.50 to 99.50 depending on power supply.

Graflex showed the whole line of Stroboflash as well as some new Graflash and Graflite guns. The Graflex strobe line is made by its recently acquired Strobe Research Division. The units are versatile and work with all cameras.

FR Corp showed the compact unit introduced at New York's photo show a month earlier. Selling at \$54.95, it is powered by four flashlight batteries and the color guide number is 50.

Anglo, formerly known as a maker of flash tubes, showed a 28-ounce speedlight, the Champion. It can be used alone or with power doublers to provide speeds up to 120 for color.

Hershey introduced its 300 model, priced at \$49.50 and the Sun-Lite III a more powerful outfit priced at \$139.50.

Heiland's Strobostar Seven, powered by four flashlight batteries weighs only two pounds and is priced at \$71.70. It is available with other power supplies.

The new Limelight, unique in design and appearance attracted much attention. It was designed by Howard Luray and was described a month or so back.

DeJur is offering an imported unit which will sell for \$39.95. Color guide number is 50.

The new Hico-Lite flash designed primarily for professional use was introduced at this show. It is available in several models.

### Accessories

Many interesting accessories were shown. We liked the new Pavelle plastic box in which all mounted color slides will henceforth be delivered at no extra charge. A tray

to hold twelve of the boxes will sell for 59 cents.

Anso has a new series of printing filter foils in a decimal grouping of yellow, magenta and cyan in which each filter has twice the density of the preceding number. Prices are as low as 40 cents for a single 4x5 foil.

Halliburton aluminum camera cases designed to take considerable travel punishment are offered at prices ranging from \$49.50 to \$69.50.

A silicone-impregnated film cleaning cloth has a variety of other uses. It is especially recommended for treating green movie film to ease the strains of the first trips through the projector. It can be used over and over and sells for \$2.00. FilMagic is the name.

Solid glass Pictorial Filters for b&w use are being offered by Kodak in yellow red and green, in Series IV, V and VI. Prices range from \$1.45 to \$1.65.

Willoughbys offers a new universal tripod for tabletop or clamping use which is adaptable to a variety of applications. The Rowi is priced at \$18.95.

A new one minute developer and a fixer, BFI 80 and BFI 90, are being offered by Brown-Forman Industries. The developer requires no increase in exposure time and is especially recommended for flash work.

Tiffen Mfg. Co. has announced several new filter series for specific cameras, and a new line of filters mounted in dural rims which are colored to show the filter color at a glance.

Haloid has announced a new variable contrast paper in which the correct contrast is obtained by use of filters. It is made under license from DuPont.

A new design of tabletop tripod and clamp-on camera support selling for \$5.95 is announced by Douglas Homs Co., of San Francisco.

Radiant Mfg. Co. unveiled a new line of screens for wide-screen projection and a "squeeze" lens which is used on both camera and projector. Lenses for 8mm and 16mm are in production, and a lens for 35mm stills is promised soon.

In the limited space the Journal can provide we have tried to give you a glimpse of the multitude of materials shown by 180 exhibitors. We spent 19 hours walking the aisles and quite truthfully we didn't see everything. Much of what we have described will be in the hands of your dealer within the next weeks or months and to find out if it is the answer to your needs, visit him and examine it. If we have listed anything your dealer cannot locate, drop us a postal and we'll supply the manufacturers address. We saved considerable space by not listing them.

### Literature

Most of the manufacturers named have issued literature describing these new products and will send it on request, if your dealer doesn't already have it in his display racks. However there are several other pieces of literature which might interest you.

Kodak has issued a new folder on translucent photographs made with Translucite paper and film. Materials and methods are

described. Free from Sales Service Division.

Kodak is also offering a colorful pamphlet which describes the new series of Pageant 16mm projectors. Request from Dept. 2.

If you have use for graphic arts photo materials, Kodak has issued a new catalog which is quite comprehensive. It covers not only sensitive materials, but developers, lenses and associated items as well. Request this one from the Graphic Reproduction Sales Division. In each case the complete address is Eastman Kodak Co., Rochester 4, N.Y.

### TD Print Show

The Technical Division has a new traveling show available for loan to schools and technical societies for public showings of one or two weeks, without cost except for the shipping charges one way. Thirty one prints were selected from the technical portion of the 1954 PSA International to make up this show. Requests for loan should be addressed to John P. Englert, Jr., 853 Washington Ave., Rochester 17, N. Y.

### Traveler, Beware!

Some of the customs officers at ports of entry are using a form of X-Ray to inspect baggage for hidden goods. The device is so innocent looking you would never suspect it was an X-ray unit. Since X-rays will fog film it might be a good idea to tag your camera case and any luggage containing spare undeveloped film with a warning: "Customs—this luggage contains film not yet developed. Please do not expose to X-ray without letting me remove the film." Then be prepared to prove it is film for some smart smuggler will start packing his loot in film boxes.

### Eckler rejoins Anso

Dr. Leopold Eckler, APSA, has been elected Vice-President of General Aniline and Film and General Manager of the corporation's Anso Division. Dr. Eckler was with Anso from 1928 to 1948 when he left to join the Celanese Corp.

### PSGT for May

Paul Arnold, Editor of PS&T, recommends several of the articles in the May issue as having general interest. Three designated are: *Some photographic copying methods useful in libraries* by Karl M. Weigert; *Reproduction using bromide paper for negative material* by M. Maher-Moussa; and the illustrations for John F. Darso's paper *Photographic techniques as applied to the study of high speed flow*. Of more scientific interest are a paper by R. Clark Jones on minimum energy detectable by photographic negatives, color correction by Louis Werner, desensitization by Horwitz and Friedman, multiple copies by diffusion transfer by A. J. Sievers, a study by Harry Lerner on offset collotype and a statement of the standards objectives of the Stockholm meeting by J. W. McNair.

PS&T is sent to all members of the Technical Division and to such other members as request it.

Ray Atkinson entered the top color prints.

Boris Dobro FPSA, FRPS of Santa Barbara recently visited the Santa Maria, Cal. CC with a special program on "Composition" and reports to us that it was the most instructive and interesting program they ever had.

In the west we are proud of Maury Lank of the El Camino at Los Angeles for his fine work in photography, he was recently appointed Asst. Supervisor of the PSA National Club Slide Competition. He will be working closely with Merle Ewell, Vice Chairman of PSA Color Division.

It is surely wonderful to see what PSAers will do to help fellow members and clubs. The Southern Calif. CC Council has many of them. Recently the San Joaquin CC Council held their spring competition at Visalia, and asked the SAC's for a judge. Instead of one, three volunteered for B & W and three for Color. Merle Ewell APSA with Don and Elva Hayward of the Long Beach Camera Guild and director of the SACs did a bang up job in color. Jack Kilpatrick, member C.C. of Santa Monica and Director of the SAC, Gerry Bethel and Bob Young, capably handled the B & W Prints.

In order to reach Visalia for the 10:00 A.M. judging it was necessary for the Haywards to rise at 3:00 A.M. Where else than in PSA can you find such wonderful people.

Joseph Muench APSA internationally known photographer of Santa Barbara will guide a group on tour through Europe which will leave from New York this month.

The outstanding event of the west was the Spring Roundup which took place at the Ambassador Hotel at Los Angeles in March. A fine turn out of PSA members from all parts of the Southwest.

One of the finest educational and entertaining programs yet presented. Leading off in the morning for Color, Stereo and Nature Divisions was a splendid program given by Dr. Frank Rice APSA and Pearl Schwartz Rice APSA of Chicago. Then Henry Greenwood presented his special program on "How to make Night Landscapes in Color". And a specially prepared program for the Motion Picture Division by Charles C. Coburn, on "How to do it with Motion Pictures".

The Pictorial, Technical and Photo Journalism Divisions combined to present P. H. Oelman's recorded lecture "Language of Pictures" and then a demonstration of toning processes by Al Carak.

After a splendid and beautifully served luncheon in the Coconut Grove all PSAers were treated to a top stereo program by Dr. Hal Lutes, the one he so capably presented at the Chicago Convention. The topic "Photographing a Three Dimensional World".

A truly fine day of entertainment, education and PSA fellowship.

### 300 Attend

The largest group to attend a Round-Up turned out for the March 27th event at the Ambassador Hotel in Los Angeles. Morning programs were mostly of the how-to-do-it type. Al Carak demonstrated toning processes. Henry Greenwood talked on night landscapes in color. Frank and Pearl Rice of Chicago talked on stereo, both still lifes and scenics. Charles J. Ross led a discussion on making titles for movies. Leo Caloria told how to develop an interesting film from unrelated odds and ends. Hal Lutes provided an informative lesson on basic principles of color stereo.

The Round-Up is planned for both specialties and general photographic activity, a one-day session with the morning devoted to Division meetings, a luncheon with brief speeches, a general afternoon session and a dinner. The meetings are open only to PSA members, the meals to their families. The Round-Up Committee for Southern California includes Rahmel Nelson as Chairman, assisted by Mel Phegley, APSA; Floyd Evans, FPSA; Leo Moore, APSA; Merle Ewell, APSA; Charles Norona; Otto Rothchild; Dr. Harold Lutes; Winton Kelley; Fred Archer, Hon. FPSA; Charles Coburn and Charles J. Ross. Floyd Norgaard and Chet Taylor have been added to the committee to replace Charles Norona and Leo Moore, both victims of overloaded schedules. —Meida Hammond and Win Kelley reporting.

### Central Zone

from p. 6

in Oklahoma City. The judges were furnished by the Oklahoma CC. Three prizes,

totaling \$175.00 were awarded. None of the winners were members of the Oklahoma CC! Member John Bush of the Oklahoma CC recently received notice from Lloyd Robinson of Los Angeles stating that he had enough acceptances in international salons to qualify him for a one-star award by the PSA. John is the first member of Oklahoma CC to be honored in this manner (so far as we can determine) and it seems that only two other people in the state of Oklahoma have star ratings in the PSA. Mayme would like to be corrected if she is wrong about this.

"Pops" Whitesell, FPSA, New Orleans has been a member of PSA since 1939. "Pops" is well known, particularly for his photographs of groups of people. He has been seriously ill for a long time. Many of his friends probably realize this but there are no doubt a great many who are not aware of his illness. We are sure "Pops" would appreciate letters and notes of sympathy from his multitude of friends.

Chicago Color CC is first in the nation in class AAA PSA inter-club competition. Their total score was 162 points. The closest rivals were Venango with 160, Rainbow 159, El Camino 157 and Salt Lake Photochrome 155 points. Congratulations to all of you Chicago sharp color shooters.

More news from S. D. Chambers, PSA District Representative for the state of Texas: another PSA Committeeman, namely Jack R. Brown of Box 787, Omaha, Texas has been added to the Texas PSA family by S. D. Chambers. Those in the Omaha, Texas area please take heed. Harry Hartley of Edinburg, Texas, one of the PSA Committeemen has a three star rating as an exhibitor. He lives in a large area of wide open spaces in south Texas. There is no camera club within many miles, and not another "dark room widow" for his wife to associate with in the whole territory. Harry will welcome PSA friends who wish to check with him before making trips into Mexico. He and Frank Heller have a week-long trip planned for Mexico this summer. Committeeman Fred Schmidt of San Antonio has lassoed the Woodlawn CC into PSA ranks. Fred would like to establish a PSA chapter in the San Antonio area. Cecil Atwater has made a big hit in Texas (also in Memphis). Cecil spoke at the following camera clubs in Texas recently: Convair CC of Fort Worth, Key City CC of Abilene where club members attended from San Angelo, Midland and Baird, a total of about 200 people. Cecil also spoke before the Magnolia CC and Port Arthur CC with many people present on both occasions. In Port Arthur Cecil and Mrs. Atwater were treated to a fish dinner. On that occasion Cecil stated that he had not exhibited in international shows since 1949. In that year he was the world's number one exhibitor.

Photographic tours of Mexico are popular in Texas. Recently Dr. William S. McBirnie spoke to the San Antonio CC. His subject, illustrated with slides, was "Photographic Angles in Northern Mexico". Cecil Atwater used slides from Mexico to illustrate his lecture on color transparencies. Recently Dr. and Mrs. Carrol C. Turner of Memphis began a trip through Mexico which will last about one month. Those of us in the Memphis Pictorialists anxiously await his return and a look at the results of his efforts.

Item from the A & M Shutterbug Digest



Henry Greenwood shows his Color Division audience how to dress properly for making night shots in color. He says it requires a beret, scarf and gloves. And a camera. His taste in slides is somewhat better than his costuming!



## Caption Contest



P-J members have been asked to write a caption for this story-telling picture. If you don't make negatives, yet want a contest, this should be easy. Join P-J and get the details from the current Photo-Journalist.

of A & M College CC: "All of us have seen the 'non-doodle' version of George Washington crossing the Delaware and have wondered how he came to be standing up in the boat. It is said that there are several reasons for this: I. The seat was wet. II. The pants they wore in those days were too tight to take chances with. III. Every time he sat down, someone handed him an oar. Well, the actual truth is that Washington was an excellent seaman as well as a great soldier and did not stand up. The painter had him stand merely for the sake of composition."

## SPE to meet

The fifth annual conference of the Society of Photographic Engineers will be held May 17-20 at the Hotel Thayer, West Point, N.Y. Information may be obtained from Steven Lavinos, Signal Corps Engineering Laboratory, Fort Monmouth, N. J.

## Obituaries

### Joseph A. Dombroff

President of Willoughbys, one of the founders of the Oval Table Society and active in many charitable and philanthropic enterprises, Joseph A. Dombroff passed away recently in his office. He joined PSA in 1947.

### William F. Reeves

A member of PSA since 1946, William F. Reeves of Dallas, Tex., died at his home on February 28. He was an active member of the Dallas CC and was 58 years old. His widow survives.

### A. Ralph Barker

A member since 1949, and active in the Rochester Section of TD, A. Ralph Barker died on March 21. He had been with Graflex about 18 years.

### Roy Franklin Dewey

Husband of Anne Pilger Dewey and a charter member of PSA, passed away in early April.

## Tugboat Trip

June 11 has been set as the date for this year's tour of New York harbor on a tug of the Moran line under VSP auspices. The trip last year was sold out early and advance reservations are a necessity. Fee is \$7.50 which includes a "boatman's supper" and reservations should be made with Volunteer Service Photographers, 292 Madison Ave., New York 17.

## Japanese show

The first dinner for Photography in International Friendship was held at the Lotos Club in New York on March 18 under the auspices of The Oval Table Society and PSA. The dinner was featured by a preview of a show of photographs of the Japanese Royal Family, a group made by the Crown Prince and a section by Japanese-American photographers.

Adolf Fassbender, Hon. FPSA, President of Oval Table, explained the purpose of the movement as a method whereby the individual citizen of any country can use his beloved photography to bring about a closer and deeper friendliness with the millions of photographers all over the free world.

His Excellency, Sadao Iguchi, Ambassador of Japan to the U.S., called "Photography in International Friendship an outstanding contribution to the mutual understanding and appreciation of peoples everywhere that cannot fail to bring all nations closer together."

The Japanese photographs were exhibited for two weeks in the Life Reception Center before starting on a tour of fifteen major cities under PSA auspices.

## M. P. Competition, Rule 7

7. Foreign Entries. Because of customs import restrictions foreign entries must meet certain requirements. Films and tapes must be shipped by air or surface parcel post prepaid, not by express. No phonograph records can be received from outside the United States.

It is desirable that you affix, on the outside of the package, an affidavit prepared and signed by you, and witnessed, reading as follows, with phrases in parentheses included if applicable:

"I ..... residing at ..... do hereby declare that I am the maker of the film (and tapes) enclosed in this package and that the film is called "....." (with accompaniment for sound). The film is being sent to the United States for non-commercial purposes, to be entered in a film contest and subsequently returned to ..... Invoice covering the film (and tape) is enclosed in the package.

Send separately, by first-class mail, and prior to shipping the films, an invoice in triplicate on blank paper headed with your name and address. The invoice should also include the following details:

### Date

Name and Address of Consignee: PSA Cinema Competition Headquarters, Rear 404 Cedar Lane, Teaneck, N.J.

Complete description of the films and tapes sent to us. Specifically, the name of the film, width of stock (8mm or 16mm), color or black and white, negative or positive, length of film and of tape in feet, country

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of origin of the film and of the tape stock, (American or foreign).

Value of the film and tape. This could be the cost price of the stock. If studios or special facilities were hired when producing the film or tape, the cost of same should be noted on the invoice. If desired, the invoice price may be followed by the words "intrinsic worth, no commercial value". The total value should not exceed \$250.00.

It is desirable that you include with the invoices a letter giving us the details of the shipment.

## CONTEST WINNERS

Watch this column each month for the winners of Division and inter-Division contests and competitions.

### February Color Print Contest

First: Fall River, Evelyn Curtis (hand colored); Second: Dawn Over Cove, Harry Baisaxe (dye transfer); Third: Snake Doctor, Ervin A. Kichner (hand colored); Fourth: Yosemite Valley, Evelyn Curtis (hand colored). 42 prints by 15 makers submitted. Judges: Tom Limborg, John Wilke, Bob McFerran.

### Contest of the Stars, March

Pictorial Class. First: Model and Artist, Col. F. G. Hall; Second: Sunshine and Shadows, Dr. K. L. Kothary; Third: Cracked Glasses, Agnes M. Holst; Fourth: Timber Bands, Jules Goldberg; Fifth: Still Life, Ann-Marie Gripman. General Class. First: Study in Contrast, Otto Litke; Second: Young Viking, Ann-Marie Gripman; Third: Shipwrecked, G. H. Wagner; Fourth: Cactus, Jules Goldberg; Fifth: Waiting the Parade, Cillie File.

Judges: January, John Hogan; February, Cy Yarrington; March, Jerry Darboe.



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# Cinema Clinic

Conducted by George W. Cushman

## Film Length

How long should a film be?

Or rather, when is a film too long?

This month's discussion is prompted by film contest judges, by the audiences who see our films, and by film makers who find it hard to use their scissors on their latest production.

First, let's look at it from the film maker's point of view. If you and I made our films as the professionals do we wouldn't suffer from "long-filmitus". One man shoots it, someone else edits it, and many times a third person re-edits it, with the result that perhaps 10% of the total footage shot is used in the final print.

But you and I spend our hard earned dollars for expensive color film and, quite naturally, we want to use every possible inch.

If we take ten rolls on a vacation we'll probably shoot all ten rolls (it'll be outdated by next year, so shoot it all now) and, with normal luck most of it will be good, with the result that we will have forty minutes screening time from the ten rolls.

Editing might reduce it 5 minutes, but if you are a lagger you'll strive to keep every precious foot you can, so the odds are the film will be about 35 minutes long when projected.

Suppose it is a vacation travel film. Is it too long? Not to you, for you took every inch of it yourself and you wish you had taken more. Every scene comes back to you. And so many shots you missed due to bad weather or wrong time of day! Your film seems short to you.

How about the audience? Can your film hold their interest for the entire 35 minutes? Do they tend to doze off in the middle? Does the film bore them? Have you imposed on them by making the film too long?

Your friends will be complimentary to you, for friends always are. But what did they say after they left? Will they want to see more of your motion pictures?

Now let's look at the judges point of view. Many of us may never intend to enter our films in any kind of competition—we don't shoot them to enter contests, we say, but most amateurs at one time or another, do get a yen to enter a film in competition with others.

Many clubs, filmers' associations, and similar groups which sponsor film contests have, in recent years, considered

the question of limiting film entries to so many minutes. Whether they have or have not made such limitations is not the point at the moment as the fact that for some reason they have recognized that there is a need for limiting the screening time of contest films submitted to them.

Hour-long films, though not the rule, are often entered in annual film contests. One can readily see what a task any panel of judges has cut out for them if there are many films of this length in store for them. Half hour films are not at all uncommon. (That's only two standard length reels, silent speed.)

Some clubs have, in fact, set a limit of 15 minutes screening time for all entries.

Now, obviously, the reason is so that the judges won't have to spend three or four evenings looking at films. By the third night they will be so dog-tired they won't know what's on the screen anyway.

We can go along with this reasoning on the part of the judges, and we don't blame them for wanting to speed up their task.

But using the facts thus far as a text, we might now go into the sermon and point out some sort of moral, if you think we have one to make.

As a judge myself, I have sat through lots of screening sessions. I have seen many ten minute films stretched out for thirty and forty minutes, why I don't know. Often I would liked to have given the film as well as the maker the axe.

But every so often a really good film pops up, and then so do I. Defily cut, it holds my interest, gets across its purpose for having been shot, and ends, all in five or six minutes. Then comes another of those long ones again which puts me to sleep after the first ten minutes.

Now there are two observations to be made:

1. If the film maker would edit his film so that its tempo was fast, if he kept the subject moving and didn't repeat (as is the case with most vacation films) then his film just won't be very long. It can't be, or else he is showing two pictures in one.

2. If all film makers would edit closely and omit uninteresting material, the film would not only be short but it would be interesting to the extent that judges would have no desire to limit the length of entries.

Judges have no reason to want to

limit the length of good films, and a good film, they will tell you, is always too short. And judges, being keenly interested in movies, will sit up all night to watch a film that is three hours long or longer, IF IT HOLDS THEIR INTEREST.

So, if you can make a film that holds the audience's interest, it can be most any length.

But can you make such a film? Can you, with the aid of your camera and all your gadgets, hold the undivided attention of your audience for thirty minutes, forty-five minutes, more than an hour? If you can, better get the next train for Hollywood. They're looking for people like you.

But if you can't, then you're in the same boat with the vast majority of us and you better learn your capabilities and your limitations. Have a "The End" title handy, and when your film goes beyond the interesting stage, splice on that "The End" title. Your film is through at that point whether you use the title or go on with more footage. You can't fool an audience for long.

That sort of leaves us with two questions, doesn't it? How long should a film be? And what shall we do with the perfectly good film we shot but shouldn't use?

Most audiences will tire of an amateur-made travel film in from 12 to fifteen minutes. Remember that. Superb photography doesn't help as much as you think it does to carry a film along with the usual lay audience because, not experts of good photography, they cannot and do not appreciate our craftsmanship. Among other cine enthusiasts this obviously wouldn't be so. In other words, a superbly photographed film would be tiring to your local PTA or neighborhood group before it would be to members of your local movie club.

Interest of subject matter is of primary importance, and this will carry a film further than anything else. Keep the subjects interesting and well explained and your film will run smoothly with no one having to go home due to "a sudden headache."

Then there's that extra footage to be used. If the film is a travel film, the chances are you visited several important places and took shots of each of them. There is no law that requires you to show ALL places on one reel. Show three on one reel, then make a second film showing three more, and a third film showing two more, and so on. Make each film a separate production with main title, end title, and so forth. You still have all your film, and you run little chance of boring your friends. And should you enter a contest, you won't put your judges to sleep with the result that you may take home a trophy.

Once in a while an amateur does the

impossible. He makes a long film which is interesting from beginning to end. It is truly a masterpiece, and it deserves worthy recognition.

Clubs and associations, by limiting entries to specific lengths, rule out occasional excellent films which go beyond that length. If they expect amateurs to re-edit their latest productions down to acceptable length, they will be mistaken, for an amateur who makes a sound film these days has no intention of re-editing merely to enter the film in a contest and then replace the deleted footage after the contest is over.

We favor unlimited screening time in contests in order that the occasional long film which is truly good may receive its just reward, but we also advocate that all judges turn a cold shoulder on ten minute films which have been padded out to thirty minutes or more.

By discouraging the making of long films, by treating them harshly at judging time, we may eventually get filmers to keep their films short enough to be interesting—though long enough to cover the subject.

Now, where are those scissors?

#### Diffuser

(from p. 3)

saving over 200 lives according to a statistical analysis of the drowning deaths of CCC boys in the years before and after the pictures were made and shown to them as a part of a safety campaign.

Your editor is not a stranger to movies.

While he was doing his movie work, he didn't lose his interest in stills and many times found his knowledge of still photography helped his movie work. There is no basic difference between them because movies are galloping stills. Movie composition has certain freedoms from still restrictions. Movement does not have to be suggested, it is. Time does not have to be implied, it is a fundamental part of movie composition. Conversely, he has applied movie technique to still shooting, particularly the use of better camera angles, liberal use of the close-up technique pioneered by movie makers, the sequence method of telling a story by a series of pictures each emphasizing the single thoughts needed to develop

#### NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.

the story and according each its proper emphasis by judicious use of close-up, medium shot and long shot.

As the guy who picks the stories which appear in each issue of the Journal, I try to choose those which have something for everyone. Sometimes it is a little too far-fetched but it is there. Perhaps as a filmer you think the developing tank story in the April issue was just for you. You're wrong. By opening the spacing of the threading reed to take 35mm, this tank affords a way of developing multiple lengths of 35mm color film, or it could be arranged to take 120-film lengths clipped together. Do you think the still color photographers will miss that point just because the title was "Improved Movie Film Developing Tank"? Not on your life.

No, I feel sorry for those who can't find anything of interest in the Journal. I feel that way because they are missing a lot of good tricks. Well, it was nice knowing you and the only consolation is that the fellows who will get the most fun out of their movie hobby will still be with us, with their open minds and their willingness to learn from whatever source is available to them. I feel sorry for you others who will drop out of PSA because it didn't turn itself into another ACL and completely ignore the other phases of photography. I feel sorry because you'll be missing some of the most rewarding friendships that our hobby can bring to us. But it was nice knowing you while it lasted.—dh.

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The fact that nearly all amateur movie cameras are driven by a spring motor causes the number of picture cycles taken per second to vary slightly from the point where the spring on the camera is wound tightly to the end of the run where the spring is run down.

Most cameras will start by making pictures at around 17 frames per second for the first few feet. Then, as the spring slows, they will take several feet at exactly 16 frames per second. Finally, near the end of the run, they will take the last few feet at 15 frames per second.

Actually, this is a very gradual shift in camera speed. In fact, in ordinary motion-picture photography, one is never conscious in viewing the picture on the screen of the slightest difference between the speed of 17 frames per second and the speed of 15 frames per second.

In photographing a television screen where each image is formed in a very definite period of time, however, it is important that the exposures on the film be as uniform as possible. While there is a slight uneven or stroboscopic effect in the projection of 16mm or 8mm pictures made of television-

screen images at 16 frames per second, in most cases this effect is not objectionable and the results will be acceptable. See Exposure Table.

Tests have been made indicating that amateur movie makers can save themselves considerable film and money by forgetting about the whole idea when tempted to make movies of projected motion pictures in the theater or at home unless the projector and camera can be synchronized.

Copying your own pictures is quite legal. However, copying still or motion pictures or television programs belonging to someone else is a violation of the copyright law. Anyone making such copies without the consent of the copyright owner may be liable for the penalties provided by law for such acts.

While it is not recommended that theater pictures or television programs of this type be copied, if you do want to do any experimenting for your own amusement I suggest that you first consult a local attorney and find out what the penalties are for copying pictures that are copyrighted and the property of the motion picture or television producers. In any event permission should be obtained from the company who produced the film or television program and who own the copyrights.

## Eastern Zone

from p. 4

Jamaica CC leading, and breathing down their neck only 1 point behind The New York CSC.

### NYCSC

A large turnout of members and guests of The New York CSC were on hand when Eugene F. Johnson of Eastman Kodak, gave his lecture demonstration on the use of the new high speed Ektachrome, with the audience oblong and abing at Gene's color slides.

### PPA

Joseph J. Merlino, PSA, Yonkers, N.Y., one of the leading pictorial photographers in the country, demonstrated the use of Mediorbrome and methods for improving color slides to the members of the Pictorial Photographers of America (NY). The following meeting of PPA found Arthur Mawhinney, FPSA judging the print and color competitions.

### Cine News

There was standing room only at the 2nd Annual Shortie Competition of the 16 & 8 Movie Club, Braintree, Mass. Lee A. Ellis, APSA and his wife Gisela Ellis ASPA, were judges and commentators of the one reel motion pictures.

From twelve entries the following were awarded "Oscars", Robert McGowan, Fred Wilson, Winthrop Moore, Mr. & Mrs. Stanley Brackett were three time winners.

The 16 & 8 club is one of the former ACL clubs that now hold membership in PSA. The club meets on the 2nd Monday of each month at Alves Recreation Room, 14 Storrs Ave. It has the welcome mat out for all who have an interest in making motion pictures.

The Amateur Movie Society of Bergen County (NJ) should feel proud of the achievement of its members in making various civic project films.

The record shows that the Society-made film "Why Should I Fear Cancer" started rolling back in 1949 and is still being shown around the country. Other civic projects are Dr. Sealey's "My Town", Bill Messner's "Blades and Sails" (a documentary on all phases of canoeing) Walt Wittman's "The Howland Memorial", Al Oswald's "Edi-

ble Wild Plants and Roots" and now comes Al Schauler's "Narcotics". Al made this project film on the evils of drugs in co-operation with Neil Duffy, Sheriff of Essex County. Schauler took his camera right into the jails and filmed addicts, pushers, etc. There also is a sequence that covers the growth of a narcotic producing plant, (grown under the supervision of the Sheriff).

William Messner, ACFL, has an article on what makes a top notch movie club click in the May issue of Modern Photography.

Miss Eleanor Browning's first narrative movie was the winner of \$50.00 in the novice contest of the Metropolitan Motion Picture Club (NY). Titled "Queenie the Baby Sitter" the audience was rolling in the aisles at the antics of two little tots and Queenie the baby sitter who was dressed in a costume dating back to the 1920s.

### Prize Winner

Eric M. Sanford, DR for New Hampshire has been awarded a \$100 first prize in the flash contest. His winning picture is of regional competition of the General Electric a grandmother showing a picture book to a tiny child in front of a fireplace in which logs are merrily blazing.

### Tour-o-the-Times

Members of the Photo-Journalism Division were scheduled to make a tour of the New York Times under the general guidance of Jacob Deschin, FPSA, camera editor of the Times, on the evening of April 21. Milton Willensen was Chairman of the special committee set up to arrange the event. P-J members were allowed to bring guests and photographs were permitted in some areas of the plant. A complete report has been promised.

### Stark courses

Alice Payne Stark, 30 Anglesey Blvd., Toronto 18, Canada, is planning to offer three one-week courses in color photography and a two-week tour of Navajoland. The first two courses will be in June at the Doscher Country School in Woodstock, Vt., and the third at Niagara Falls, Ont. The western tour will be under the auspices of Thru The Lens Tours in mid-August.

## PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (May 25th will appear in July.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

**WANTED** PSAs who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFarren, FPSA, P.O. Box 185, Lake St. Sta., Minneapolis 8, Minn.

**SWAP**—Stereo color slides 35mm. Send me your tired slides and I'll swap for mine from all over the world. For even swap add two bits, or I'll send one less to pay postage. Leonard S. White, P. W. Tel. Dept., Navy #118, FPO, New York.

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**FOR SALE**—Twenty seven issues of magazine Leica Photography, from issue of Dec. 1937 to Fall, 1954. Will sell the lot for \$7.00. Dr. L. J. Ginsburg, 1755 W. Century Blvd., Los Angeles 47, Calif. 204

**FOR SALE**—Hershey Sunlite II spotlight complete with battery pack, bracket and shutter cable. Excellent condition, but needs new dry cell batteries. \$40, or with AC unit in addition, \$48. Elliot C. French, 1309 Washington St., Canton, Mass. 204

**WANTED**—Double-faced hangers for developing two 35mm films in original model "FR Special" tank. Art Kimo, 1428 Via Del Mar, Schenectady 9, N. Y.

**FOR SALE**—back issues Leica Photography, 1937-1954; 27 issues in all; take all for \$25. Ten bound volumes prewar German Leica magazines, Die Leica and Kleinbild Foto; take all \$6.00. Dr. Leon J. Ginsburg, 1755 W. Century Blvd., Los Angeles 47, Calif. 205

**WANTED**—Copy of Tape Recording, Vol. 1, No. 2. Will pay \$50 for copy in good condition. Alice L. Bethel, 15304 S. Wilton Pl. Gardena, Calif. 205

**WANTED**—35mm Hallprojector, hand cranked or motor driven, any reasonably good condition. John S. Carroll, 1 Montague Terrace, Bklyn 1, N.Y. 205

**SALE**—4x5 Linhof Technika IIIa with Schneider 150mm Xenar, 360mm Tele-Xenar and 90mm Angulon, all in good working order; rollfilm adapter, tripod, 12 film holders, etc. D. K. Bradley, 5 W. 63rd St., New York 23, N.Y. 205

**SALE**—DeVryLite, one-case 16mm sound projector. Excellent care and maintenance. Used only for home movies. \$200.00. D. H. Davis, 2129 N.W. 31st St., Oklahoma City, Okla. 205



## EXHIBITIONS and COMPETITIONS

### Monochrome

Note: M—monochrome prints, C—color prints, T—color transparency, S—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

#### PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Ralph L. Mahon, 260 Forest Ave., Elmhurst, Ill.)

**LYON** (M) Closes May 1. Exhibited June 18 to July 10. Data: Mr. Dugelay, 30 Rue Juliette-Roumier, Lyon, France.

**LEA VALLEY** (M) Closes May 8. Exhibited June 11-18. Data: E. J. Carter, 5 Church St., Waltham Abbey, Essex, England.

**BARCELONA** (M.C.) Closes May 15. Exhibited during June. Data: Feliciano Ferrando, Secy., Agrupacion Fotografica de Cataluna, Duque de la Victoria 14, Barcelona, Spain.

**MIDLAND** (M.S.C.L.T.S.T) Closes May 21. Exhibited July 2-30 at Art Gallery in Wednesbury. Data: G. V. Billam Gordon Cottage, Clive Rd., Bromsgrove, Worcestershire, England.

**SOUTHWEST** (M.T) Closes June 1. Exhibited June 24 to July 4 at San Diego County Fair. Data: R. J. Smith, P.O. Box 337, La Mesa, Calif.

**FINGER LAKES** (M) Closes June 7. Fee \$1.00 plus return postage. Exhibited June 11 to July 3. Data: Auburn Camera Club, c/o Cayuga Museum, Auburn, N. Y.

**CALGARY** (M.C.) Closes June 11. Exhibited July 11-16. Data: Calgary Exhibition and Stampede, Admin. Bldg., Victoria Park, Calgary, Alberta, Canada.

**EDMONTON** (M) Closes June 15. Exhibited July 18-23. Data: Edmonton Exhibition Assn., Edmonton, Alberta, Canada.

**PONDICHERRY** (M) Closes July 10. Exhibited during August. Data: Wilfred C. Pinto, Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India.

**EDINBURGH** (M) Closes July 11. Exhibited Aug. 20 to Sept. 10 in Exhibition Hall. Data: J. E. Black, 18 Dryden St., Edinburgh 7, Scotland.

**ILL. STATE FAIR** (M) Closes July 27. Exhibited Aug. 12-21. Data: Evelyn M. Robbins, 2417 S. 11th St., Springfield, Ill.

**WITWATERSRAND** (M.C.S) Closes July 31. Exhibited during Sep. at Public Library. Data: Secy., Camera Club of Johannesburg, P.O. Box 2285, Johannesburg, So. Africa.

**PENANG** (M) Closes Aug. 10. Exhibited Sept. 11-18 at Hin Ca. Ltd. Data: C. A. Varrington, 50 Church St., New York 7, N.Y. or Tam Trick-Hock, 81A Brick Kiln Road, Penang, Malaya.

**ROSARIO** (M.C.) Closes Aug. 15. Exhibited Oct. 1-30. Data: Pena Fotografica Rosarina, Sarmiento 633, Rosario, Argentina.

**ZARAGOZA** (M.) Closes Sep. 1. Exhibited Oct. 5-25. Data: Sociedad Fotografica de Zaragoza, Plaza de San 7, Bajos Zaragoza, Spain.

**GOULBURN** (M) Closes Sept. 3. Entry form not required. Exhibited Sept. 30 to Oct. 8. Data: H. H. Neales, 3 Russell St., Goulburn, N.S.W., Australia.

**PUYALLUP** (M.C.) Closes Sept. 4. Exhibited Sept. 17-25. Data: Western Wash. Fair Assn., Puyallup, Washington.

**CHICAGO** (M) Closes Sept. 10. Fee \$2.00. Exhibited Oct. 2-30 at Museum of Science and Industry. Data: Miss Mary Abele, 2617 Hartwell St., Evanston, Ill.

**PRETORIA** (M.C.T.P.S.Tech.) Closes Sept. 30. Exhibited Nov. 5-12 in City Hall. Data: Oscar Abemoria, P.O. Box 1065, Pretoria, So. Africa.

**LUCKNOW** (M.C.T) Closes Oct. 15. Exhibited Nov.-Dec. Data: S. H. H. Ravari, 63 Yashpur, Allahabad 8, India.

### Other Salons

(These salons do not meet minimum requirements for recognition specified by Pictorial Division.)

**AMPARO** (M.C) Closes May 31. Exhibited in September. Data: Cine Foto Clube de Amparo, Rua Capitao Minenda 44, Caixa 18, Amparo, S.P., Brazil.

**SO. SHIELDS** (M) Closes June 2. Exhibited July 2-23 in Public Library. Data: E. C. Thorburn, 156 Coleridge Ave., So. Shields, County Durham, England.

**TROWBRIDGE** (M.C.L.T) Closes June 8. Exhibited July 4-9 at Town Hall. Data: Arthur A. Gilbert, 25 Westfield Road, Trowbridge, Wiltshire, England.

**BARRETOS** (M) Closes June 10. No fee. Exhibited beginning Aug. 20. Data: Foto-Cine Clube de Barretos, Caixa Postal 285, Barretos, Est. S. Paulo, Brazil.

**KING'S LYNN** (M.S.C.L.T) Closes June 25. Exhibited July 26 to Aug. 8. Data: A. H. Sleigh, King Edw. VII School, King's Lynn, Norfolk, England.

**COPENHAGEN** (M) Closes July 1. Exhibited Aug. 14-28 at Charlottenborgs Art Gallery. Data: Aage Remfeldt, Society of Pictorial Photography, Havdrup, Denmark.

**NITEROI** (M.C.T) Closes Aug. 1. No fee. Data: Sociedade Fluminense de Fotografica, Caixa Postal 118, Niteroi, Estado do Rio, Brazil.

### Color

#### (Color Division Approval)

(For listing and approval send data to Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, L.I., N.Y.)

**TURIN**, May 30-June 20, deadline May 15. Four slides \$1. Forms: Societa Fotografica Subalpina, Via Boggio 25, Torino, Italy.

**DENVER**, June 20-25, deadline June 6. Four slides \$1. Forms: J. O. Milmo, 809 19th St., Golden, Colorado.

**SOUTHWEST**, June 24-July 4, deadline June 8. Four slides \$1. Forms: R. J. Smith, P.O. Box 337, La Mesa, California.

**EVERGREEN EMPIRE**, Aug. 25-Sept. 9, deadline Aug. 15. Four slides \$1. Forms: Dr. C. W. Riedel, Box 1235, Station A, Bremerton, Wash.

**SALT LAKE**, Sept. 7-16, deadline Aug. 20. Four slides \$1. Forms: Reed Wood, Walker Bank and Trust Co., Salt Lake City, Utah.

P. S. A., deadline Sept. 10, details later.

**MAGIC EMPIRE**, Oct. 17-24, deadline Sept. 30. Four slides \$1. Forms: Joe E. Kennedy, APSA, 1029 Kennedy Building, Tulsa 3, Okla.

**CHICAGO**, Oct. 30-Nov. 6, deadline Oct. 10. Four slides \$1. Forms: Ruth Welty, 1970 Orchard St., Chicago 14, Illinois.

**CLEVELAND**, Oct. 31-Nov. 11, deadline Oct. 10. Four slides \$1.25. Forms: David Darvas, FPSA, 11907 Marne Ave., Cleveland 11, Ohio.

**SANTIAGO**, Nov. 15-27, deadline Oct. 22. Four slides \$1. Forms: Louis Lopez Williams, Huafanos 1223, Of. 14, 2°Piso, Santiago, Chile.

**ARIZONA**, Nov. 4-13, deadline Oct. 12. Four slides \$1. Forms: Miss Agnes Holst, Arizona State Fair, Phoenix, Arizona.

**LUXEMBOURG**, Oct. 11-24, deadline Sept. 10. Four slides \$1. Forms: Rene Jentgen, 50 Rue de Blochausen, Luxembourg, Grand Duchy.

### Stereo

#### (Stereo Division Approval)

(For listing and approval send data to Dr. Frank P. Rice, APSA, Ste. 2050, 228 N. LaSalle St., Chicago 1, Ill.)

**DENVER**, 2nd Denver Inter. Closes June 6. Fee \$1. 4 stereo slides in glass. Data: J. O. Milmo, 809 19th St., Golden, Colo.

**ROYAL**, Closes August. 12 stereo slides. No fee, send sufficient postage for return. Data: Royal Photographic Society, 16 Princess Gate, London, S.W. 7, England.

### Nature

#### (Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.)

**BUFFALO**, Closes May 2. Exhib. May 17 to June 12 at Buffalo Museum of Science. 4 slides 2x2 or 2 1/2x3 1/4. Data: Robert T. Hayek, 280 Warren Ave., Kenmore 23, N. Y.

### Motion Pictures

(For listing send data to Alfred Norbury, APSA, 3526 Harrison St., Kansas City 3, Mo.)

### PSA Competitions

**Color Print Competition**—Individuals, 4 prints any process, including hand coloring. No fee for CD members, others \$1. Medals and ribbons, written criticism if desired. Closes May 20. Data: Joe E. Kennedy, 1209 Kennedy Building, Tulsa 3, Oklahoma.

**National Club Color Slide Competition**—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Marie S. Ewell, APSA, 1422 W. 48th St., Los Angeles 63, Calif.

**Nature Slide Competition**—Individuals, 4 slides per person, previous winners not eligible, medals and ribbons. Closes Sept. 15. Data: Warren H. Seary, R F D 222, Plainfield, N. J. **Nature Print Competition**—Individuals, 4 prints, 5x7 to 16x20, any nature subject except previous winners. Medals and ribbons. Closing date: May 15, send prints to W. J. Schoonmaker, APSA, New York State Museum, Albany, N. Y.

**Contest of the Stars**—For Star Exhibitors or those eligible. 8x10 prints, b&w, any process or hand coloring. No fee for PD members, others \$1. Trophies, etc. Written critique if desired. Closes 20th each month, final close Dec. 30, 1955. Data: Wellington Lee, APSA, 44 Mulberry St., New York 13, N. Y.

**Stereo**—for individuals, four slides in glass. Fee: \$1 for 3 Competitions. Next closing May 15. Data: Fred T. Wiggins, Jr., 638 Meacham Ave., Park Ridge, Ill.

### Contests

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

**PSA Life Photo Essay Contest** now open, closes July 30, 1955. Winners announced Boston Convention. First Prize \$5,000, other prizes \$2,500 \$1,500, \$1,000. For set of pictures with captions and essay not over 1,000 words on any subject. Rules published in Dec. '54 Journal, entry blanks from PSA, 30 E. 60, New York 22, N. Y. (See entry blank for address to send entries.) Life reserves right to buy any entry for use at regular rates. Editors of Life will be judges. Watch pages of the Journal for suggestions which may help you win one of these big prizes.

**General Electric Flash Contest**, top prize \$1,000, 840 smaller prizes to regional winners in three monthly contests. Pictures judged on human interest. Get entry blank from your GE flashbulb dealer.

**Stereo**, Academy of Stereoscopic Arts & Sciences, 6112 Selma Ave., Hollywood 28, Calif. Closes Sept. 25. Write Academy for data.

## PSA Services

**Camera Clubs**—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.  
**Chapters**—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.  
**National Lectures**—Maurice H. Louis, APSA, 333 W. 36th St., New York 19, N. Y.  
**Recorded Lectures**—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.  
**Topic**—Leslie J. Mahoney APSA, P.O. Box 1028, Phoenix, Arizona.  
**Travel**—Tom Firth, APSA, Tropp, Md.  
**International Exhibits**—Eastern: Luther A. Clement, c/o Rohm and Haas Co., 3009 Richmond St., Philadelphia 37, Penna. Central: Orlin Gollnick, 154 South 23rd St., La Crosse, Wis. Western: Miss Mary K. Wing, 4088 Fourth Ave., San Diego 3, Calif.

## PSA Publications

(All inquiries about circulation should be addressed to PSA Headquarters, 2095 Walnut St., Phila. 3 Pa.)

### Editors

**PSA Journal**—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.  
**PS&T**—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St. S., Binghamton, New York.  
**Color Division Bulletin**—Floyd A. Lewis, 199-06 104 Ave. Hollis, N. Y.  
**Motion Picture News Bulletin**—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.  
**Picture Shots**—Allred Bents, APSA 4234 1/2 Greed Ave., Los Angeles 8, Calif.  
**P. J. Bulletin**—Hale Williamson, 97 Midland Ave., Fairlawn, N. J.  
**Pictorial Division Bulletin**—Mary Abels, 2617 Hartwell St., Evanston, Illinois.  
**Stereograms**—Paul J. Wolfe, APSA, P.O. Box 332, 104 N. Main St., Butler, Pa.  
**Technical Division News Letter**—R. C. Hakanon, APSA, 10121 Lake Shore Blvd., Cleveland 8, Ohio.  
**Camera Club Bulletin**—Maurice H. Louis, APSA 333 W. 36 St., New York 19, N. Y.

## Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

## Color Division

### All

**Hospital Project**—Send slides to Karl A. Baumgaertel, APSA, 621-19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 633 Jefferson Ave., Reading, Ohio.  
**To "adopt" a hospital**, information from Howard Miller, 59 Indian Hill Road, Winnetka, Illinois.  
**CD Membership Slide**—Dr. C. W. Biedel, 2504 Valde, Brentwood, Wash.

### Individuals

**Star Ratings**—Lloyd Robinson, Jr., 1616 W. 109th St., Los Angeles 47, Calif.  
**Slide Circuits**—R. B. Horner, APSA, 2013 Rosemont, Chicago 45, Illinois.  
**International Slide Circuits**—John Modderlonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.  
**Slide Study Groups**—Dr. C. W. Biedel, 2504 Valde, Brentwood, Wash.  
**Instruction Slide Sets**—Miss Andrea Robinson, APSA, P.O. Box 1818, Miami, Arizona.  
**Color Print Competition**—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.  
**Color Print Set**—Harrison Syre, 211 Westwood Rd., Wadsworth, Annapolis, Md.  
**Color Print Circuits**—Harrison Syre, 211 Westwood Rd., Wadsworth, Annapolis, Md.  
**Hand Colored Print Circuit**—James Archibald, Northampton Courts, Northampton Road, Amsterdam, N. Y.  
**International Slide Competition**—Leslie J. Mahoney, APSA, P.O. Box 1028, Phoenix, Arizona.  
**Permanent Slide Collection**—George P. Johnson, FPSA, Forestry Bldg., State College, Pa.  
**Library**—Hoyt L. Roush, Johnston Bldg., Charlotte 2, N. C.  
**Technical Service**—W. E. Rasmussen, APSA, 2741 S. 39th Ave., Cicero 38, Illinois.

## Clubs

**Hospital Project**—Howard Miller, 59 Indian Hill Rd., Winnetka, Illinois.  
**Judging Service**—East, Dr. B. J. Keston, 410 Blake Rd., New Britain, Conn.

**Fred T. Richter**, 819 Beach Ave., LaGrange Park, Illinois; West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)  
**Exhibition Slide Set**—This service obtained from same sources listed under "Judging Service".  
**Slide Set Directory**—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.  
**International Slide Set Exchange**—Frank B. Boyless, 320 Corvill Ave., Oil City, Pa.  
**Color Slide Circuits**—Mrs. Vella Piane, APSA, 1427 E. Fourth St., Long Beach, Calif.  
**National Club Slide Competition**—Marie B. Ewell, APSA, 1421 W. 48th St., Los Angeles 42, Calif.  
**Color Print Sets**—Miss Louise Keller, 1929 E. Salano Drive, Phoenix, Arizona.  
**Pictorial Chicago Projects**—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

## Motion Picture Division

**Annual Film Competition**—Ernst Wildt, 335 First St., Palmdale Park, N. J.  
**Book and Film Library**—Albert E. Rozer, 4246 Upton Ave., South, Minneapolis 10, Minn.  
**Film Review Service**—Ernst F. Humphrey, 4732 Burkley Ave., Louisville 14, Ky.  
**Technical Information**—Tullio Pellegrini, 1545 Lombard St., San Francisco 33, Calif.

## Nature Division

### All

**Print Contest**—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.  
**Instruction Slide Sets**—Ludwig Kramer, Cottage School, Pleasantville, N. Y.  
**Exhibition Slide Sets**—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.  
**Print Sets**—Howard E. Foote, APSA, 721 W. 168th St., New York 32, N. Y.  
**Literarian**—Albert E. Cooper, P.O. Box 428, Omaha 1, Nebraska.  
**Slide Study Circuits**—Alfred W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.

## Individual

**Star Ratings**—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.  
**Print Competition**—Leonard A. Thurston, APSA 811 Edison Ave., Detroit 2, Michigan.  
**Slide Competition**—Warren H. Savary, APSA, RFD #21, Plainfield, N. J.

## Clubs

**Hospital Slide Sets**—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.

## Pictorial Division

### Individual

**American Portfolios**—Hugh E. Curtis, 2503 Lillie Ave., Davenport, Iowa.  
**International Portfolios**—Miss Ethel E. Hagen, Secy, 1616 N. Sherman Blvd., Milwaukee 16, Wis.  
**Star Exhibitor Portfolios**—Roy E. Lindahl, APSA, P.O. Box 353, Drayton Plains, Mich.  
**Portrait Portfolios**—Coleman Dixon, P. O. Box 527, Tallahassee, Florida.  
**Portfolio Clubs**—Sten T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.  
**Portfolio Medal Award**—Doris Martha Weber, FPSA, 2504 Ralph Ave., Cleveland 9, Ohio.  
**Award of Merit**—Glenn E. Dahlby, APSA, 131 Ridge Ave., Evanston, Illinois.  
**Personalized Print Analysis**—Dr. John W. Super, 4119 Waverly Ave., Detroit 4, Mich.  
**Salon Workshop**—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.  
**Salon Labels** (Endorse 3¢ stamp)—James T. Johnson, 1712 Calle Cerro, Santa Barbara, Calif.  
**Pen Pals**—Frances Hajicek, 8515 South Yates Ave., Chicago 17, Illinois.

## Clubs

**American Exhibits**—East: Robert W. Keith, 7123 East End Ave., Chicago, Ill. Central: Ray F. Schwehm, 7413 N. Damen Ave., Chicago 45, Ill. West: M. M. Deaderick, APSA, 5556 Canalino Dr., Carpinteria, Calif.  
**Club Print Circuits**—George J. Munz, APSA, 37 Homestead Place, Bergenfield, N. J.  
**Club Print Judging Service**—Don E. Hirsch, 3005 Tilton St., Boise, Idaho.  
**International Club Print Competition**—Vernon N. Kuling, 2527 Creighton Ave., Baltimore 13, Md.

**Portfolio of Portfolios**—Maurice Shook, 3629 San Pablo Lane, Santa Barbara, Calif.  
**Salon Practices**—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
**Salon Instruction Sets**—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

## Stereo Division

### Individuals

**Personalized Slide Analysis**—Max Sorensen, 1119 E. Andrews, Fresno, California.  
**Individual Slide Competition**—Frederick T. Wiggins, Jr., 438 Meacham, Park Ridge, Illinois.  
**Slide Circuits**—James W. Stower, The Detroit Times, Detroit 31, Michigan.  
**Large Size Stereograms**—Wheeler W. Jennings, 135 10th St. S., St. Petersburg, Florida.  
**Slides for Veterans**—George Towars, 19635 Rogge, Detroit 34, Michigan.  
**Old Stereo Library**—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.  
**Tape Recordings**—Charles Brooks, 1514 Aster Place, Cincinnati 24, Ohio.

## Clubs

**Club Slide Sets**—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.  
**Instruction Sets**—Earle E. Krause, APSA, 5706 S. Harper, Chicago 37, Illinois.

## Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers. **Photographic Information**—Don J. Mohler, Nela Park, Cleveland 12, Ohio.  
**Traveling Exhibits**—John F. Englert, 853 Washington Ave., Rochester, N. Y.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

**Pictorial**—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.  
**Color**—Robert J. Goldman, APSA, 43 Plymouth Road, Great Neck, N. Y.  
**Nature**—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.  
**Stereo**—Dr. Frank E. Rice, FPSA, 228 N. LaSalle St., Chicago 1, Ill.

## Master Mailing List

**Color**—Robert J. Goldman, APSA, 43 Plymouth Rd., Great Neck, N. Y.  
**Nature**—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.  
**Stereo**—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

## Who's Who

**Color**—Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, Ill.  
**Nature**—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.  
**Pictorial**—C. A. Varrington, APSA, 50 Church St., New York 7, N. Y.  
**Stereo**—Jack Stolz, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.

Activity Directors are requested to promptly notify the Journal of any corrections and additions to this listing. Deadline is 5th of the month.

## Change of Address

If you are moving be sure to advise Headquarters, giving both old and new addresses. Do not notify the printer or the editorial office. Your envelopes are addressed at HQ each month and all your records are kept there.

# Realist® Ramblings

By Robert L. McIntyre, APSA

## Fish or Fowl?

This page isn't exactly what you would call an advertisement. Fact is, I don't know just what you would call it. It's going to ramble off on all sorts of topics. It probably won't ever sell anything. Yet it isn't a regular editorial column either; it's bought and paid for. It's neither fish nor fowl, as they say, but stick around! It looks like it's going to be fun and I can't wait to see how it turns out.

You see, the Realist folks asked me to write it. They like to lend their support to PSA activities. One thing they can do is to buy advertising space here in the *Journal*. They say their regular ads are wasted here, though—anybody who knows enough about photography to belong to PSA already knows Realist cameras are tops. Honest, that's what they say! So just to keep this space from going to waste they invited me to fill it. What with? Anything you'd like to know about!

"You're a PSA member yourself," they pointed out. "You take part in the Society's activities, especially in the Stereo Division. You enter slides in the big exhibitions and help judge one or two each year—and we'll overlook it if you don't get enough of your own slides accepted to rate very near the top of Jack Stolp's 'Who's Who in Stereo.' You know what interests the folks in PSA and you like to write, so why not go ahead?"

So here I am. And if you're still with me, let's get on with it...

## 1/150 at f:6.3 in Sunlight!

Everybody's talking about the new Ektachrome film. It's three times as fast as Daylight Kodachrome, the standard for stereo ever since the beginning of modern 3-D. It comes in two types. The daylight emulsion, Ektachrome E135, has an ASA exposure index of 32 in comparison with 10 for Kodachrome. That's a difference of  $1\frac{1}{2}$  stops.

If these figures confuse you, here's a simpler way to look at it. With Kodachrome our basic exposure for sunny-day pictures is 1/50 at f:6.3. When you load your camera with Ektachrome you can use 1/150 at f:6.3 under the same conditions. Of course any combination of shutter speed and aperture that gives the same total exposure will produce the same result, but I'm going to stick with 1/150 at f:6.3 for most of my hand-held shots. Why shoot so fast? I've got two reasons. First, I've used f:6.3 so long I know it gives enough depth to cover most of my outdoor pictures from foreground to horizon. Second, I'm ready to admit that I'm no Rock of Gibraltar. When I get a picture that isn't wire sharp, nine times out of ten it was taken without a tripod and I failed to hold the camera steady. The top speed of my battered old Realist No. 4806 is 1/150 second, and it's going to get more use now than ever before.

Speed is the most exciting part of the Ektachrome story, and its factory rated speed is

only the beginning. You can process it yourself with an E-2 Ektachrome kit or have the job done by an independent laboratory. This opens the way for extended first development and other processing manipulations which can bring about still greater speed increases.

## Speed vs. Definition

All the speed in the world would be a wonderful thing if we could get it without sacrificing other qualities, but films don't work that way. The new Ektachrome is no exception. It seems slightly less sharp than the old, familiar Kodachrome and reveals a texture that looks like grain. Resolution for Ektachrome is said to be a maximum of 90 lines per millimeter as compared with 110 lines for Kodachrome.

Jackson Park Camera Club's stereo section, under the leadership of Earl E. Krause, APSA, conducted a symposium on Ektachrome last month. Their findings were interesting, for they tried to evaluate the new film in terms of the requirements for stereo. They found it good—but not good enough to please everybody.

Here's what I gather from their observations, those of other fans and my own experiments. The new film is good for stereo photography and it enables you to get shots under lighting conditions that used to be impossible. It won't resolve as fine detail as Kodachrome and has a slightly more grainy appearance. These factors count more when you look at slides in the hand viewer than they do on projection. If you're a stickler for every iota of sharpness that you can get, chances are you won't find much use for it. If you're only moderately fussy, you may decide that it's the film for you. In addition to speed, it has other qualities to recommend it.

Ektachrome seems to have greater exposure latitude than Kodachrome and somewhat less inherent contrast. That's a big advantage in stereo. Our eyes have great latitude—we can see detail in shadows that often photograph black. A film with more latitude and less contrast makes scenes look more real. We get fewer of those empty, black shadows that rob pictures of their realism.

It has a color response that is different from Kodachrome. No film shows colors just as they are. It may be that the variations found most often in Ektachrome will turn out to be more pleasing. Almost everybody finds it warmer, leaning toward the yellow and red. Most people like their pictures a bit on the warm side. Conrad Hodnik, past president of Chicago Stereo Club who always ends up somewhere near the top in the exhibitions, is typical. He keeps a pair of Kodak Skylight filters on his Realist most of the time just to gain their pinkish warming effect. With Ektachrome it seems to be built in.

Introduced along with the new daylight film is Ektachrome E135F, which is balanced for use with clear flashbulbs. It's assigned a flash guide number of 120 when used with No. 5

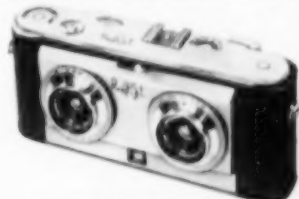
bulbs at 1/25 second, and daylight conversion data have not yet been announced.

How well the new film works out is going to depend a lot on processing, which Kodak doesn't do. Si Pavelle reports that Pavelle Color, Inc., is all set to handle it. That means I can leave a roll at our neighborhood photo store and have it developed for \$1.25, and can get its 16 stereo slides mounted in cardboard by paying an additional \$1.20.

## The Word from Milwaukee

There's exciting news from the Realist plant this month. It's about a brand new camera, the Realist ST45. It's just the outfit they should have brought out a couple of years ago, but now that it's here it looks like it was worth waiting for. This may be heresy, but I like it better in some respects than the basic model. That's pretty unusual when you consider that it costs only \$89.50 as compared with \$139.50.

It hasn't got a rangefinder, but that's the place to economize. Hardly anybody I know uses one for outdoor stereo shots. The depth-of-field scale is what counts, and the new cam-



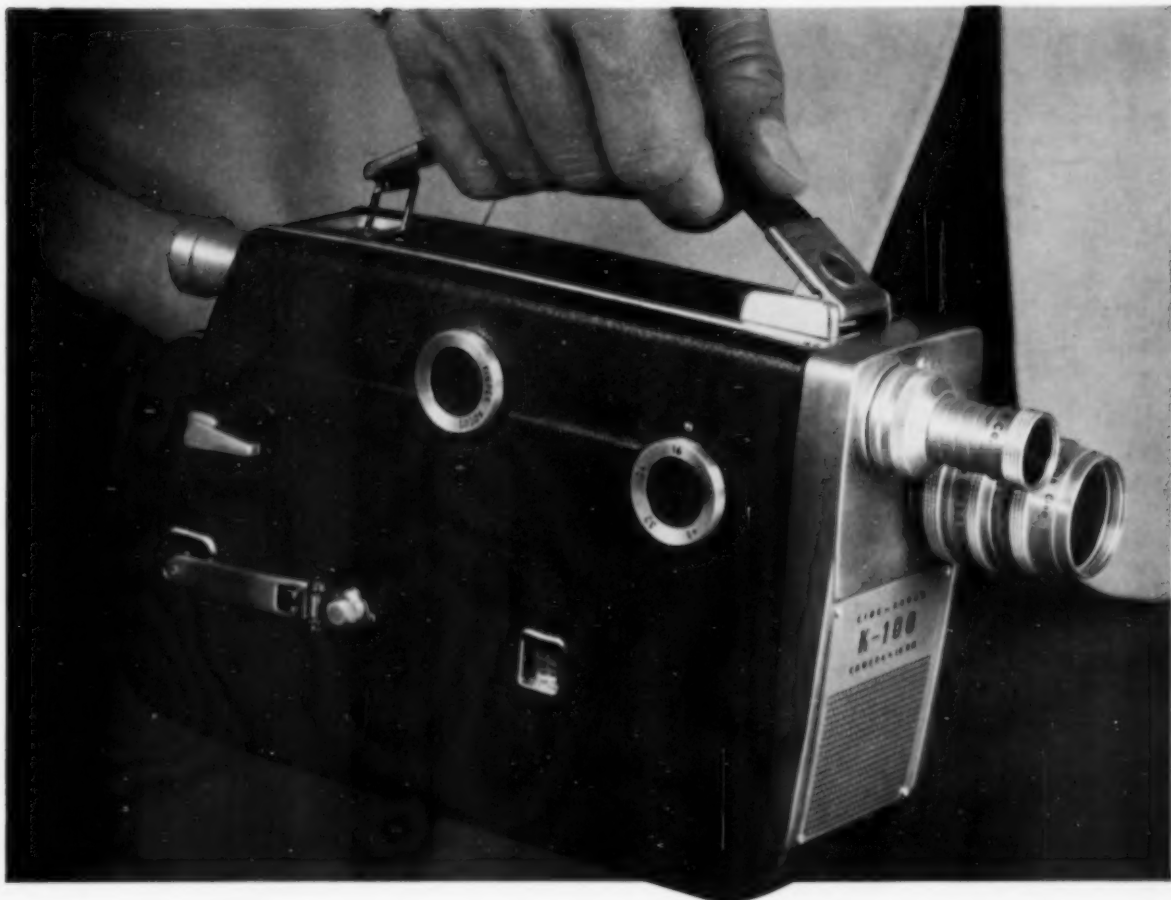
The New Realist, Model ST45

era has a big one that's easy to read. It also has a focusing knob that doesn't get jiggled off the mark every time you pick up the camera, if you know what I mean. That's all you need when you want everything sharp from 10 feet or so to infinity.

Maybe it's a personal prejudice, but I think the shutter release of the new camera is a tremendous improvement. The old one is left-handed. If you're used to a Leica or almost any other miniature, you keep trying to find the button with the wrong finger. The new model has it on the right, where it nestles under your index finger just as you would expect it to.

Film advance and cocking are interlocked and are actuated by flipping a single lever. There's no danger of accidental double exposure. You can use a separate cocking lever if you wish, though, to make intentional double exposures for special stereo effects. Here are more vital statistics: 35 mm. f:3.5 lenses that stop down to f:16; shutter speeds from 1/25 to 1/200 second; full flash synchronization at 1/25; internal focusing by shifting the film plane, and the cutest exposure counter you ever saw that sets itself when you put in a fresh roll of film.

If you've already got a good stereo outfit, chances are you won't be interested. But if you're just thinking about getting into stereo the ST45 is worth a look at your photo dealer's. And you know, you really ought to think about getting into stereo. It seems to do something to your glands or something. Anyhow, that's the way it affected me. Remember the fun you had when you first started taking pictures seriously? That's the way it feels when you begin shooting stereo. I'm living my photographic youth all over again.



## *The man with the new K-100*

Keep your eye on him, the man with the new 16mm. Cine-Kodak K-100 Camera. Because here's a man who really knows his movies. Wherever you see him, you know important things are going on.

Perhaps he's a commercial photographer or a television program man. Perhaps he's an advanced amateur really serious about fine movies. Watch him work—there are big ideas in his script. And he's getting them.

The man with the K-100 is a man who must have the unsurpassed quality of Ektar lenses. He wants the precision of a roll-film camera. For his long

scenes, he needs a forty-foot film pull from one winding. He has to have a finder that combines the advantages of optical and sports-type finders. He may even be using sound film.

Above all, he's a man who must have the K-100's convenient versatility for dissolves, slow-motion scenes, multiple exposures, and other advanced technical effects.

That's why he has a K-100. If you're also interested in high precision and versatility in a moderate-priced 16mm. camera, you should probably have one, too. See it at your Kodak dealer's.

Most Kodak dealers offer convenient terms. Prices include Federal Tax and are subject to change without notice.

**Kodak**  
TRADE-MARK

Specifications: Takes 50- or 100-foot, single- or double-perforated 16mm. film. 165° shutter. 1/35-second exposure at 16 frames per second; 1/20 at single frame. Provision for hand crank or electric-motor drive. Hand crank permits back winding film up to 2 feet. 16 to 64 frames per second. Finger-tip release provides for single frames; locks for continuous running. Pre-stressed spring motor. Meters indicate footage remaining on roll and on wind. Telescopic-type finder corrected for parallax. Indoor-outdoor exposure guide. Nylon gearing. Body of die-cast aluminum with black Kodadur covering. Size, 8¾ x 5¼ x 2½ inches. Price, with Kodak Cine Ektar II 25mm. f/1.9 Lens, \$269; with Ektar f/1.4 Lens, \$369.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**